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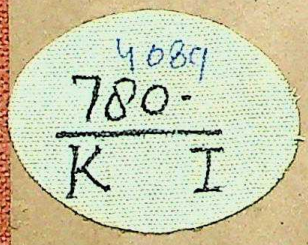

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INDIAN
FOLK MUSICAL INSTRUMENTS

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Indian Folk Musical Instruments

By

K. S. KOTHARI

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National Academy of Dance, Drama & Music for India

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Preface

The vital importance of a scientific and systematic study of the vast number of folk musical instruments in the country is self-evident. Not only are they in themselves a rich treasure of great antiquity but the rapid socio-politico-economic changes that are taking place in India make this work imperative, if we are to preserve a record of many instruments that are on the verge of disappearing into oblivion. Indeed, one can only surmise the loss that has already occurred of those that have already been lost to posterity during the ages.

Another point of importance to both scholars and practitioners of music is the link that folk instruments provide with the early beginnings of classical Indian music. Music being a pristine art, it is conservative by its very nature and tends to preserve through the vehicles of its expression — the instruments — the essential principles of a gradually developing and traditionally bound culture.

It was keeping these needs in mind that the Sangeet Natak Akademi sponsored the present project. This work is perhaps the first attempt to arrange a systematic record and reference of folk musical instruments, collected for the exhibition held in November 1968.

This catalogue lists about 300 instruments gathered from all over the country. It makes no claim to this being an exhaustive list though every attempt has been made to make it a representative collection. It is an initial attempt at work which will require to be implemented through the years by experts and scholars. If the work prove of use as a reference and a guide to more competent and exhaustive study, it will have served its purpose.

This collection of instruments will form a part of the Akademi's museum of musical instruments and there are plans to develop it further. During the collection of these instruments, necessary contacts have been made for collecting the remaining instruments from different regions and it is hoped that within one year or so we will have an exhaustive collection of folk and tribal musical instruments. This collection and the present catalogue will make beginning of further survey and research projects related to the subject. Already this has aroused subject great interest in the music circles. The Akademi has plans to organise workshops for a more systematic study of the qualities of folk instruments and evolve techniques for the further development of the instruments. Folk instruments being a living and vital part of the rich musical heritage of our country can play a great creative role in the contemporary musical activity. Use of the folk instruments in orchestral music and for theatrical music has already given us new directions of work. I take this opportunity of expressing my very sincere gratefulness to Mr. Komal Kothari, renowned folk music scholar for his most valuable help and guidance in the preparation of this catalogue. I would like to record my appreciation of the work done by my colleague Mr. K. S. Kothari.

New Delhi
November 15, 1968

Suresh Awasthi

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Introduction

In undertaking the present work on Folk Musical Instruments it was proposed at first merely to catalogue briefly the instruments collected by the Sangeet Natak Akademi. As work progressed, it was found necessary to expand this idea which has resulted in this publication which may be considered the first attempt at a systematic annotation of folk musical instruments. It is felt that the broad principles worked out in this catalogue for classification and annotation would serve as a starting point to more detailed and intensive study in the future. Since, classwise, the present collection includes almost every type of instrument, (though not each variant) it was felt that such an understanding was feasible.

It is necessary to define the limitations of the present survey at the outset.

It is not the purpose here to attempt an historical study of instruments or to try and trace their development in a chronological manner. They have been treated through classification and description in the condition in which they are at present found and used. It is obvious that a chronological development is not exclusive. Far earlier proto-types of instruments continue to exist when their type has greatly evolved. A simple example is the primitive human-bone horn, a very early, even prehistoric instrument, which even today happily co-exists with more sophisticated wind-instruments.

Nor is it possible here to attempt any definitive statements pointing to the rise of our present-day classical instruments from early folk proto-types. Although such a development is no doubt often the case — and is even at times apparent — such a study would require far deeper research and verification. Although there is occasionally, the briefest of references to such resemblances which serve as reminders of the link with the past, this is not the purpose of this account.

In anthropological research, the study of the migration of races has leaned at times on types of folk musical instruments and their dissemination. Music being a conservative art, a people tend to take and preserve their musical art and its instruments in their restless search for a home. The wide-spread use of certain instruments in India should prove a fruitful field of investigation to anthropologists in the study of racial migrations. For example, the Sarinda, found in the western-most regions of Rajasthan right up to the eastern border regions of NEFA, retains its form and use essentially in all regions where it is found. While the King, Jantar and Jantar constructionally the same in Kashmir, Madhya Pradesh or Rajasthan, differ in their use and manner of playing, thus pointing both to a link as well as to the differences due to gradual adjustments.

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Certain other factors have further limited the present study; foremost of these has been a lack of personal contact with performing musicians. To clearly define in scientific terms, the manner of playing, the tonal range of the instruments, its variable uses, such a contact is necessary particularly where no previous record exists. Certain information was forthcoming, but unfortunately it was not verifiable through personal probing, and could not be accepted as the norm.

The greatest limitation, however, in assessing the acoustical properties, or musical range and potentiality of instruments, has been the lack of communication with performing folk musicians. Personal on-the-spot study of an intensive nature is absolutely essential. Our country being large, with several languages, communication presents many practical difficulties which have gradually to be solved.

The present classification is based on the four divisions formulated in ancient treatises of Indian Musicology: Ghan, Avanaddha, Sushir and Tat. This classification is further augmented by reference to the eminent Western musicologists Francis W. Galpin (A Textbook of European Musical Instruments), Dr. Curt Sachs and Nicholas Bessaraboff (Ancient European Musical Instruments). For both inspiration and encouragement in tackling the present task and for practical guidance in accomplishing this work, a profound sense of gratitude must be acknowledged to Shri Komal Kothari, an authority on folk musical instruments to whom I owe my first introduction to, and understanding and love of this subject. Without his knowledge and help this project would not have been possible. Prof. P. Sambamoorthy's work 'Laya Vadya', too, has served as a useful reference.

Classification, thus, is broad-based as four major types: Ghan Vadya — Idiophonic; Avanaddha Vadya — Membranophonic; Sushir Vadya — Aerophonic; Tat Vadya — Chordophonic. These are further differentiated into Divisions denoting, the manner of application; into Sub-Divisions giving particular form of construction. Where necessary yet another grouping has been added for clarification. Idiophonic — self-vibrating when struck, plucked or stimulated by friction; e.g. rattles, bells, cymbals. Membranophonic — skin-vibrators that emit sound-waves when a stretched skin is struck, plucked or stroked; e.g. all drums. Aerophonic or wind vibrators — which produce sound-waves because of the pulsating of air through various devices i.e. flue, reed or lips; e.g. flutes, horns, Shahnais. Chordophonic or string vibrators — which depend on sound-production on the bowing, striking or plucking of strings; e. g. Sarangi, Rabab, Chikara.

Terminology has presented its own problems. First the spelling in English of Indian names. This has been simplified. Then there is the need to base terminology in terms that denote the construction and the acoustical principles in Indian terms widely understood in the country. Here an attempt has been made as a beginning, to distinguish the varying frames of membranophonic instruments by terms typically Indian and commonly understood all over the country.

Description of instruments has been confined to structural make and, where available, a reference to their use with folk dance or music of the region. Dimensions given are approximate, since no strict

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standards of size are followed. Often the same instrument may be found in varying sizes with several fringe adjustments in the structural detail — for instance, in the number of sympathetic strings; in the proportionate dimensions of body and belly, or in the type of membrane used and the method of tying it.

The region of origin is not exclusively the region to which an instrument belongs or where it may be found since political state barriers are fluid and border-regions show the migration and integration of many types, whose origin may be in far off regions.

At the conclusion of this Catalogue are included Appendices which include a Bibliography, a list of all instruments under survey and a list of collections of Musical Instruments in the country.

Finally, if this catalogue succeeds in being a starting point to fill a void and can aid in any way more profound and detailed work in the study of folk Musical Instruments of the country, it will have served its present purpose.

K. S. Kothari

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The Classification of Instruments

CLASS I — GHAN VADYA

Idiophonic Instruments

Idiophonic Instruments or self-vibrators, i.e. instruments of solid substance which, owing to their elastic nature, have a sonority of their own, which is emitted in waves when they are struck, plucked, or stimulated by friction or air. —*Francis W. Galpin*

DIVISION 1: BY STRIKING

Sub-Division A	**Clashed Type** Examples: Dandia, Manjira, Chiplia, Tokka
Sub-Division B	**Struck Type** Examples: Sirki, Thali, Villu, Mataki
Sub-Division C	**Shaken Type** Examples: Ghunghroo, Cowbell, Gaggara

DIVISION 2: BY PLUCKING

Sub-Division A	**With Finger** Examples: Morchang, Gagana
Sub-Division B	**With Ratchet** Example: Khirki

CLASS II — AVANADDHA VADYA

Membranophonic Instruments

Membranophonic Instruments or skin-vibrators, i.e. instruments in which the sound-waves are due to the vibrations of a stretched skin or membrane when struck, plucked, or stroked. —*Francis W. Galpin*

DIVISION 1: BY STRIKING

Sub-Division A	**Damaru Shaped** (hour-glass type) Examples: Damaru, Eddaka
Sub-Division B	**Khanjari Shaped** (rim type) Examples: Khanjari, Duff, Chang
Sub-Division C	**Ghat Shaped** (pitcher type) Examples: Ghumat, Mizhavu, Ghumra
Sub-Division D	**Nagara Shaped** (bowl type) Examples: Tasa, Nagara, Kanak Tammatte, Timki
Sub-Division E	**Dhol Shaped** (cylinder type) Examples: Chenda, Dholak, Khol, Nal, Pambai

DIVISION 2: BY PLUCKING

Examples:
Pulluva Kudam, Dhudki

DIVISION 3: BY FRICTION

Examples:
Baghra, Nar Hunkarnio

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CLASS III — SUSHIR VADYA

Aerophonic Instruments

Aerophonic Instruments or wind-vibrators, i.e. instruments in which the sound-waves are produced by the vibrations of a column of air, the pulsations being set in motion by some special device, flue (whistle), reed, or the lips. —*Francis W. Galpin*

DIVISION 1: LIP VOICED

Sub-Division A — **Singha types**
Examples:
Goichei, Singha, Shankh

Sub-Division B — **Turhi types**
Examples:
Turhi, Thunchen, Karna, Turi

DIVISION 2: FLUE VOICED

Sub-Division A — **End blown**
Example:
Narh

Sub-Division B — **Vertical**
Examples:
Algoja, Bansari

Sub-Division C — **Transverse**
Examples:
Do Bandhi Bansi, Venu

DIVISION 3: REED VOICED

Sub-Division A — **Free Reed**
Example:
Boli

Sub-Division B — **Single Beating Reed**
Examples:
Khung, Pungi, Tarpu, Pepa

Sub-Division C — **Double Beating Reed**
Examples:
Shahnai, Nagaswaram, Mohuri

CLASS IV — TAT VADYA

Chordophonic Instruments

Chordophonic Instruments or string-vibrators, i.e., instruments in which the sound-waves are dependent upon the vibrations of a stretched string and induced by plucking, striking, or by friction or air.

—*Francis W. Galpin*

DIVISION 1: BY BOWING

Sub-Division A — **Without Frets**
Examples:
Sarinda, Sarangi, Chikara

Sub-Division B — **With Frets**
Example:
Jantar

DIVISION 2: BY PLUCKING

Sub-Division A — **Open Strings**
Examples:
Ek-Tara, Gopi Jantar, Sodu Burra

Sub-Division B — **With Frets**
Examples:
Setar, King, Jantar

Sub-Division C — **Without Frets**
Examples:
Dotara, Rabab

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Class I GHAN VADYA

Idiophonic Instruments or Idiophones

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Class I — GHAN VADYA

Idiophonic Instruments or Idiophones

DIVISION 1– By striking

SUB-DIVISION
- A Clashed Type
- B Struck Type
- C Shaken Type

DIVISION 2—By plucking

SUB-DIVISION
- A With Finger
- B With Ratchet

PLATES: 1. *Senmu*, Manipur; 2. *Sirki*, Manipur; 3. *Kartal*, Gujarat; 4. *Jhanjh*, Orissa; 5. *Katho*, Panjab; 6. *Tokka*, Assam.

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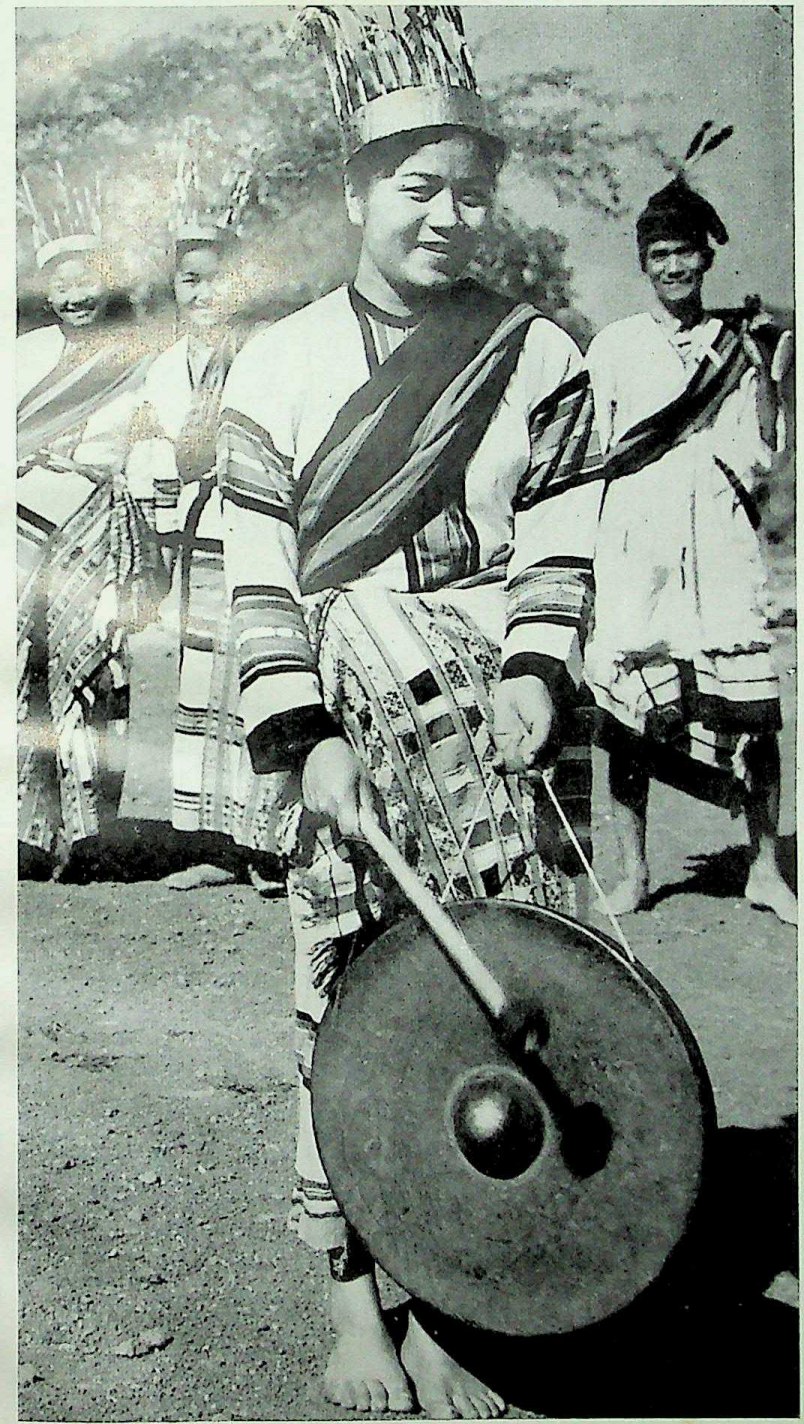

GHAN VADYA

Idiophones

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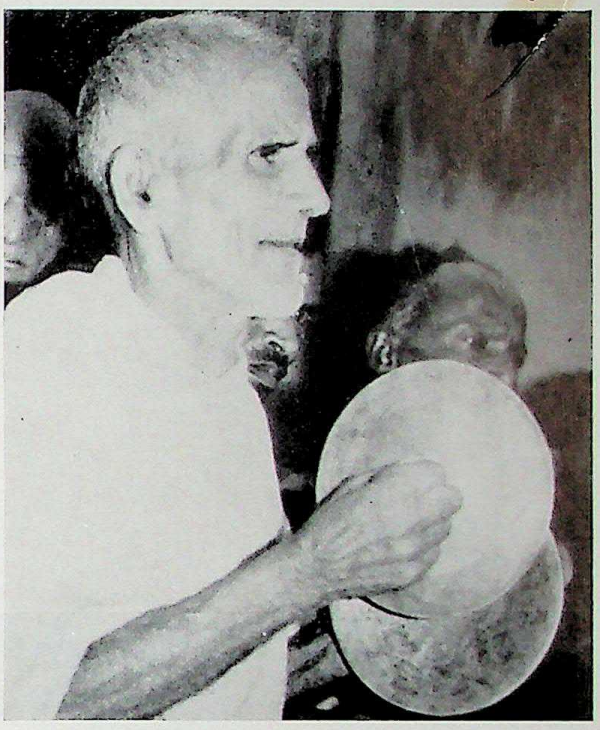

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CLASS I – GHAN VADYA

Idiophonic Instruments or Idiophones

DIVISION I – BY STRIKING

Sub-Division A—Clashed type

The sonorous timbre of wood gave rise to one of the elementary and the earliest forms of musical instruments — the wooden sticks. Simple sticks, when struck together, produce sounds of indefinite pitch which accentuate and supplement both in dance and music the given rhythmic pattern. Besides keeping the rhythm, the use of sticks in folk dancing also has an ornamental function and is purposive in movement and choreography. These sticks are made of different types of wood, cane and bamboo. The well-known sword dance, employing struck swords for rhythmic purpose and other similar games in Manipur and other regions is a logical development in the same style. The following types of sticks, or Dandia, as they are generally called, are associated with folk dancing in their respective regions.

1. DANDIA — Gujarat

The use of Dandia in folk dancing of Gujarat is perhaps the most outstanding example of 'dancing sticks' in India. Many a well-known folk dance of Gujarat resorts to Dandia as a means of rhythmic build-up and to accentuate the interplay of rhythm. Both, dance movement and choreography, lean heavily on Dandia for the rhythmic and geometrical progression of the dance; a typical example being the 'Dandia Ras' which makes dynamic and vigorous use of the Dandia as an integral part of the dance. Available in different sizes, lacquer-painted and lathe-finished, the Dandias of Gujarat are also objects of beauty. (length 32 cm).

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2. DANDIA — Rajasthan

The use of wooden Dandia in Rajasthan has almost an exclusive association with fertility rites of the Holi Festival and the harvesting season. (length 37 cm).

3. CHARH — Rajasthan

A pair of simple cane sticks, that retain, almost their natural shape but are considerably longer than the Dandia, the Charh is used in such folk dances as the Gindar and Gair. Cane sticks are also used in Mysore for a similar purpose. (length 101 cm.)

4. DANDA — Madhya Pradesh

The Danda, a pair of sticks of equal length, is an important instrument of the Saila Dance of the tribals of Madhya Pradesh. (length 60 c.m.)

5. KOLATTAM KARRA — Andhra

A pair of small lathe-finished and lacquer-painted sticks used in the Kolattam form of dancing. (length 24 c.m.).

6. GEDI — Madhya Pradesh

A pair of bamboo stilts with foot rests; used by

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tribals for the dance known as Gedi Nritya. Held in the hands, the foot of the dancer is supported on the rests (also made of bamboo and tied to the main body of the stilts). When struck on the ground, it produces simple rhythmic beats, emphasising the steps. (length 122 c.m.).

7. TIPPANI — Gujarat

A pair of bamboo sticks of equal length measuring 175 cm. fixed to small flat wooden blocks at the bottom. The Koli community of the Varavel areas use the sticks in the dance known as Tippani by tapping them on the floor to the rhythmic beat of the dance.

8. TOKKA — Assam

Bamboo clapper; made from a thick piece of bamboo, split equally half way through leaving the end-joint intact, allowing a spring like clapping action by the upper half over the lower. The size of the instrument is variable and its use is mainly confined to giving simple rhythmic accompaniment to dance and music. (length 90 c.m.).

CLAPPERS

The following types of clappers can be considered as falling into two distinct groups; (1) simple wooden clappers and (2) wooden clappers with small jingle-bells or thin brass plates inserted and hinged in.

Of numerous shapes and in varying sizes, the clapper is found in almost every part of India. Its use as a percussion instrument to accentuate the beat is also uniform throughout the country. Stone and glass are other materials used in India for similar clappers.

The clappers of the first variety — wood — dealt with in the following paras are suspended between the fingers and struck together by the other hand.

9. CHATKULA — Madhya Pradesh

An oval-shaped clapper (length 16 cm.) of wood; has upraised handles with holes for inserting fingers; played by one hand, held by the thumb and the middle finger. Found among the Korkus of Madhya Pradesh.

10. CHATKULA — Madhya Pradesh

Similar to the first; has jingle-bells fixed at both ends. Flat clashing surface measures 16 cm. in length. Another clapper in brass of the same name is also found in the region (No. 38).

11. RAIGIDGIDI — Rajasthan

A clapper made of two solid, thick, rectangular pieces of wood of equal length (14 cm.).

12. KATHI — Orissa

A clapper of two conical pieces of wood of equal length (20 cm.) tied to a cotton loop. Used throughout Orissa for rhythmic accompaniment with devotional singing.

13. CHIPLIYA — Maharashtra

Wooden clappers with thin brass plates inserted into the open slits at the two ends for jingling sound. Small in size (length 16 cm.), the Chipliya is held through the iron rings, in two fingers. When struck, the fingers move in a clasp-like movement. This characteristic hold achieves a great economy of effort and efficiency and adds to the rhythmic possibility of the instrument. Mainly used for percussion in devotional singing.

14. CHITTIKATALA — Mysore

Wooden clapper, jingle-bells inserted into the small iron rings on the outer top-ends; clasped in one hand by thumb and two fingers. Used for accompaniment with devotional singing (length 20 cm.).

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15. CHITTIKAI Mysore

Wooden clapper with thin handle; one part has small jingle-bells; is suspended between the fingers and struck with the other hand. Used by mendicants to accompany singing. (length 17½ cm.).

16. DANDA Bihar

A pair of sticks with tiny jingle-bells tagged at one end is used in dancing by the tribals of Bihar.

17. KARTAL Rajasthan

A pair of wooden clappers, with jingles made of thin brass plates inserted into the wooden body. Played by one hand, held between thumb and four fingers. Occasionally the clashed sides have a thin metallic surface. Used in devotional singing and dance for rhythmic accompaniment in unison with Tandoora and Ektara. (length 27½ cm.).

18. KHARTAL Uttar Pradesh

Identical in make to its counterpart in Rajasthan, the Khartal of Uttar Pradesh is common to all parts of the country. Decorated with bird motif. (length 23 cm.).

19. BHAJAN CHAKKALU Andhra

Wooden clapper with jingles, made of thin brass plates integrated into the wooden body, played by both hands; gripped by the central part of the body. Used in devotional singing for rhythmic accompaniment. (length 39 cm.).

20. THISKI Madhya Pradesh

21. TECHEKA Bihar

Wooden clappers; popular among the tribals of Madhya Pradesh and Bihar present an ingeniously improvised method in clapping the two pieces of wood. They can be seen as a device parallel to and comparable with the struck sticks (Dandia). They are used to accentuate rhythm and to enrich visually, the collective dance movement.

The Thiski a cross-bar, four-cornered wooden clapper set in an iron wire-frame. The four, round wooden pieces at the bottom-end of the triangle are struck on top bringing down the upper end. The Techeka made on a similar frame has two clapping pieces instead of the four of the Thiski.

METAL CLAPPERS

Metal clappers have an important place both in Indian folk and classical music. Some of the characteristics common to all such percussion instruments are:

(1) Spherical alloy discs evenly graded or with a central depression, (2) made in varying sizes, weight and thickness, (3) cast usually in bronze or bell metal. They could however be differentiated into three groups by the manner and method of striking and by the tonal quality of the sound produced due to the differences in their make:

The categories, which are not exclusive, are:

GROUP I : Instruments mainly struck on the edges and of the smallest size in the series. Typical examples: Manjira and Talam.

GROUP II : Instruments mainly struck frontally — surface to surface — and of the medium size. Typical examples: Tal.

GROUP III : Instruments exclusively struck frontally, and with the largest circumference — typical example: Jhanjh. These instruments when clashed, leave a deep follow-up reverberating hum, which is integrated

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into the rhythmic progression. Their use in music or dance, though essentially rhythmic, is limited to complementing the other percussion accompaniment to many types of music — religious, processional and martial.

Musically, the smallest size in this percussion series (Manjira or Talam) has an edge over its other family members. Its practice has been cultivated in many parts of the country which has led to a highly developed virtuoso technique; example: its considerable rhythmic range. It is widely distributed throughout the country and has a special place in devotional singing.

In the following paras, the instruments are dealt with in the order given above.

GROUP I

22. TALAM — Madras, Kerala

Widely used all over South India for rhythmic accompaniment, the Talam is a pair of small centrally depressed spherical discs held by the loops on each end. It is mainly struck on the edges and is capable of rendering highly complicated rhythms. (diameter 6 cm.).

23. MANJIRA, common to all regions of Central and Northern India.

The Manjira is struck mainly on the edges and is held by the loop. It is used as rhythmic accompaniment in devotional music and dance. The Teratali dance of Rajasthan provides an example of its highly dexterous and complex use in the simultaneous playing of about 20 manjiras by a single performer.

24. TAL — Maharashtra

The Tal of the Warkari community is heavier and thicker than the usual Manjira. It is made of bronze with a deep central segmentary depression. It is strung by a long, thick cotton sling around the neck of the player.

25. MANDIRA — Orissa

The bowl-shaped Mandira, though essentially similar to the Manjiras of other regions, is distinguished by its playing technique in Pala and Daskathika singing, which qualifies for it a special place. Held in one hand, the connecting loop is tied round the hand and the halves being in close proximity. When struck it produces a continuous rattling sound. It can also be played in the manner and style similar of that of the Manjira.

GROUP II

26. TAL — Rajasthan

27. TAL (diameter 10 cm.) — Uttar Pradesh

28. GINI (Kartal) (diameter 10 cm.) — Orissa

29. CHAKWA (diameter 9 cm.) — Maharashtra

30. KANSIA JODI — Gujarat

These five instruments have certain common features: (1) they are made of round alloy discs with a central depression and (2) are mainly struck frontally, surface to surface. However, improvisation in playing technique admits the possibility of variation in sound by striking on the edges and by friction. The rhythmic range of these instruments is limited in comparison with the instruments described in group 'I'. The tonal variation among them occurs due to the differences in their alloy composition, weight and size. Unlike others, which are centrally tied to a loop or held by a separate cotton handle, the Chakwa of Maharashtra has wooden handles as grips.

31. SENGKHENG — Manipur

Saucer-shaped and evenly depressed, the Sengkheng is made of highly refined bronze. When struck, it produces a long and sustained humming note and its tone colour is of an outstanding quality. (diameter 12½ cm.).

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GROUP III

32. BORTAL — Assam

Perhaps one of the largest among the clappers, the Bortal (pair) has a diameter measuring 36 cm. with a deep segmentary depression. Its weight varies from 2 to 8 kilos. It is held by independent cords tied to the centre of each piece. It is made of fine bell-metal and has a tone of deep and powerful resonance. Its hum note is clearly heard for over 15 seconds following an ordinary clash. Its use is confined to percussion accompaniment with devotional group singing and dancing. It has a special place in Ankia Nat, Bortal Chaturbhuj Nritya and other acrobatic dances of Assam.

33. KANSALA — Orissa

Made of bell-metal, its shape and manner of playing is similar to that of the Bortal, its counterpart in Assam (No. 32) Used in Pala Kirtan and Bhajans and other devotional forms of singing and dancing. (diameter 18 cm.).

34. KANSALE — Mysore

A two-piece clapper, in the shape of a deep cup and a metal disc made of bell-metal. A distinguishing feature of the Kansale from other clappers in this section is that the two clashing parts are not of identical shape. Used as percussion accompaniment for Karsale Padas. Mythological significance has been ascribed to its shape as symbolising the earth and the sky.

35. JHANJ — Orissa

36. JHANJ — Gujarat

Bell-metal, large size discs with graded central depression, frontally struck and held by independent cotton cords. Used in devotional singing, Pala, Kirtan and Bhajans. (diameter 25 cm.).

37. TALALU — Andhra

A pair of large bell-metal discs with graded central depression. Frontally struck and held by independent cotton cords. Used by the devotees of Simhachala-appanna in devotional singing. (diameter $25\frac{1}{2}$ cm.).

OTHER METAL CLAPPERS

38. CHATKULA — Madhya Pradesh

Decorated and cast in bell-metal, the Chatkula has a number of jingle bells attached to its upper and the lower halves and also to the finger rings by which it is held. It adds to the rhythmic accompaniment for Saila and other dances of the tribals of Madhya Pradesh. (length 8 cm.).

39. CHINPIA — Rajasthan

40. CHIMTA — Haryana/Panjab

Chimta or Chinpia is common to almost all parts of the country but is known by different names. Used for rhythmic accompaniment, particularly devotional singing, the Chimta derives its name and shape from a familiar kitchen article — the tongs.

Two flat iron blades are rivetted at one end. A large number of the metal plates are loosely nailed on the outside edges of the two parts of the instrument. Struck by pressing one blade on the other in spring-like action. An iron ring at the joint is also struck against the body for an additional beat.

Sub-Division B — Struck type

The previous section dealt with the musical instruments that provide sound of an indefinite pitch by the clash of two similar sonorous bodies used mainly as percussion accompaniment to music or dance.

This section deals with folk instruments of the same family (Idiophonic) that produce rhythmic and/or tonal sounds when struck with a stick, rod, hammer or clapper on the outside or inside surface. Most of the instruments with the solitary exception of the Shreemandal — Rajasthan (No. 61) do not incorporate,

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either in their make or use, any feature, indicating the appreciation of the succession of the different tonal sounds. Thus their sound, though tonal in character, is only an aid to qualifying the rhythmic beat, different in timbre from those of the clappers. Nevertheless, their musical role is to support rhythmically, the main accompaniment and at best, their place in the rhythmic structure of any musical piece is of secondary importance.

41. SIRKI — Assam

An unfinished natural horn (length 39 cm.) with its broad-end open. Beaten with a light wooden rod, it produces a simple rhythmic beat.

42. VILLU or VILLUKOTTU or ONAVILLU — Kerala

Villu or Villukottu is also known as Onavillu because of its association with the Onam festival of Kerala. The instrument provides percussion accompaniment to Villinmel, Thayambakam and Onappatta. Bow-shaped, the Villu is made from the blade of the coconut palm, which gives the instrument its arched shape. A thin bamboo stick with knobs held between the slits in the two ends of the bow acts as the vibrating 'string'. It is struck by a small bamboo stick. (length 82 cm.).

43. TAPRI (wood) — Madhya Pradesh

44. TAPRI (wood) — Madhya Pradesh

45. DHUNA (Bronze and tin) — Madhya Pradesh

46. KASAT (brass) — Madhya Pradesh

47. TIKOR (bronze) — Rajasthan

The three (45 - 47) are of common make: one end closed, tubular shaped and slightly flattened at the lower open end. Made of metal sheet and rivetted at the joint.

The body and clappers are made of bronze or bell-metal.

The instrument is put around the neck of the domesticated cattle. Its function, primarily utilitarian, is to prevent the cattle from straying; to isolate one herd from another, and to locate run-away animals. The wooden Tapri (43 - 44) used by the tribals of Madhya Pradesh is perhaps one of the primitive and early examples of such instruments. A hollowed wooden block, its shape resembles a flattened disc and has two wooden clappers. The cattle bells are made in a number of sizes and are in use throughout the country.

48. MATAKI — Rajasthan

Made of burnt clay, the ordinary pitcher of daily use in rural India, is a struck, percussion instrument found in many parts of the country. The Ghrha of Kashmir is a similar instrument. It is struck on the belly by the right hand while the left strums on the rim of the open head. Its function is rhythmic. The identical Ghatam in South India has been elevated to the realm of classical music of the Karnatak School.

49. GHANTI (brass) — Rajasthan

50. HATH GHANTI (brass) — Orissa

51. GHANTI (brass) — Orissa

52. GHANTI (bronze) — Laddakh (Tibet border)

53. GHANTI — Rajasthan

Bell shaped, made of bronze, brass and bell-metal; with iron clapper suspended inside the body, struck against the body by a shaking movement. Hand-bells in small and medium size have highly decorated handles with religious motifs. The bells in India have found widespread usage in temples and shrines and are an indispensable item of worship in temples and in homes for family worship. Like the world over, the size of bells in India vary considerably. Many a famous shrine in India has bells weighing over 50 maunds and are known to be made of Sapta-dhatu — a compound of seven metals. The temple bell called Ghanta, usually suspended from the ceiling of the foyer leading to the main shrine, is played by swinging the clapper.

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54. JAGANTA — Andhra

A small flat and thick metallic disc of brass struck by a wooden stick. Used by mendicants called Gangireddu varu. (diameter 15½ cm.)

55. JAGATE — Mysore

A flat metallic disc struck with wooden stick; used by mendicants. It occupies an important place in the rhythmic accompaniment for the Yakshagana — the dance drama of the Karnatak region (diameter 21 cm.)

56. GHANT — Orissa

Round flat discs of bell-metal; variable in size and weight. Struck by wooden stick. Played in temples and on occasions of religious importance all over the country. A similar instrument in Rajasthan is called Jhalar (diameter 19 cm.).

57. GHARIYAL — Rajasthan

The Ghariyal of Rajasthan is larger in circumference and heavier than the Ghanta. It is used to denote the hours of the day.

58. THALI or TASLI — Rajasthan
THALI or JALAR — Gujarat

A thin circular plate, with raised edges made of bell metal. Suspended in one hand by a cotton chord and struck with a wooden stick. Used for rhythmic accompaniment for dancing and singing.
It produces a vibrating note which can be controlled or stilled by placing the hand on the body. diameter 22 cm.).

59. GHANTO — Orissa

Details are similar to the preceding Thali. An interesting deviation has however been made in its construction; the plate varies in thickness, being thicker in the middle than in the outer rim. It therefore, is capable of producing two different tones. A similar instrument in Bengal is called Kansi, though it is not known if variable tones can be produced on it.

60. SENMU — Manipur

A large, thick bronze plate, with edges raised inward has a small bulge in the centre. Suspended by a chord it is struck by a long padded stick on the metallic bulge. A note of deep volume leaves a sustained vibrating tone giving a humming effect. Found and used in the hilly region of eastern India for accompaniment to music and dance. (diameter 48 cm.).

61. SHREEMANDAL — Rajasthan

This is the only instrument of an octave range in this category. 12 plates of brass or iron of graduated diameter (cast to size) varying between 20½ cm. to 12½ cm. strung on chords and tied to a decorated iron frame placed vertically. Struck by two wooden sticks with knobs. Its family resemblance with the instruments developed in South East Asia is apparent. Similar instruments using different sonorous materials like bamboo, glass, metal, china clay, generally referred to as 'Tarang' (Xylophone) are familiar in India.

The instrument in Rajasthan is played in festive processions.

Sub-Division C—Shaken type

The Idiophonic instruments dealt with here are made of hollow vessels of different materials, containing solid pellets or clappers that produce rattling sounds of indefinite pitch, both rhythmic and unrhythmic, when shaken.

JINGLE-BELLS

62. GHUNGHROO

63. RAMJHOL — Rajasthan

64. BHAIRONJI-KE-GHUNGHROO — Rajasthan

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65. GEJJAI or GEJJAM or KINKINI — South India

66. GHUGHRA — Rajasthan, Madhya Pradesh

67. PAINJANI — Uttar Pradesh

Usually made of bell-metal containing iron pellets (one or more). The shaking sets the pellets in motion within the hollow cavity, producing a rattling sound. Round shaped, it opens into a single or double cross slit at the bottom.

To Indian Music and Dance the jingle-bells (known by many a name in different Indian languages and dialects) has an overwhelming significance. Its use is as variegated as is its shape and size. The entire Indian sub-continent, has an equal share in its distribution and in its prolific use, both in the human and animal world. The larger jingle bells containing a single iron pellet have a hooked ring on the top and are strung on a cotton thread a round the neck of domesticated animals. These vary in shape and size to suit the animal and are generally worn singly. Sometimes a number of them are also laced to a leather strap for harnesses reserved for bullocks and horses. The use of bells for animals is both utilitarian and decorative.

Among human beings its functional purposiveness is mainly related to dance. A bunch of bells is tied or laced into a long cord or to a leather strap. Worn round the ankle, the foot movement or the dance step is elevated to a 'musical sound' and lends itself to rhythmic expression. The ghunghroo and Indian dance are inseparable.

Ghunghroos are also used at different points of the human body to meet specific requirements. For example, the large size Bhaironji-Ke-Ghunghroo (64) of Rajasthan are worn round the waist and are merely shaken to call attention. The Ramjhol (63) is a large leather strap laced with ghunghroos and is strapped about the entire length of the leg between the knee and the ankle. The Ghughra (66) is held in hand and is used by the puppeteers of Rajasthan for giving their puppet, the much needed 'movement' of the rhythmic beat.

The Painjani (67) is an example indicating the ornamental use of ghunghroos by women.

The ghunghroo also serves other families of instruments. The clappers of the idiophones, the bows of the chordophones and the drum sticks and rim frames of the membranophones have all drawn on this tiny instrument for musical embellishment.

68. KAICHILAMBU — South India

A pair of elliptical hollow rings containing metal pellets. Worn round the fingers and shaken that sets the pellets into motion, striking against the body. The rattling ring serves the use of rhythmic accompaniment with devotional singing. Commonly used in temples of Mariamman and other village deities. (length 16 cm.).

69. DAHARA — Jammu & Kashmir

An iron bar 73 cm. long, twisted at both ends providing a handle and a stop for 30 to 40 iron and bronze rings; held by the two ends, the instrument is shaken which sets the rings in motion and striking against the iron bar. The jingling sound is controlled by the movements of both hands and is harnessed to a rhythmic purpose.

It is used by village bards for rhythmic accompaniment with the singing of satirical songs known as Laddi Shah. The instrument is also known as Laddishah for its association with this particular type of singing.

70. GAGGARA — Mysore

71. ANDELU — Andhra

The Gaggara hollow metalic rings with metal pellets inside, is worn on the fingers and clashed for rhythmic accompaniment (in unison with the Tambura and Khanjira) with devotional songs.

The Andelu, a pair of them — one ring worn on thumb of the left hand and other held in the palm — are used by the ballad singers of Andhra for rhythmic accompaniment.

72. JHUMRA — Orissa

Decorated rattle toy, from a pellet-filled coconut shell fixed to a wooden bar. Held by the handle

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and shaken for rhythmic sound. Similar instruments are known as Jhunjhuni or Jhunjhumi in Bengal; Khunkhunia or Khunjhunia in Rajasthan. Also found in other regions.

DIVISION 2 — BY PLUCKING

Sub-Division A — Finger

73. MORCHANG Rajasthan

74. MORCHANG Gujarat

An iron frame with vibrating tongue. Held in the left hand, the frame is placed between the lips. The tongue is plucked with jerking movement by fingers of the right hand. The movement of the iron tongue is reinforced by intermittent blowing. Used by shepherds in Rajasthan for rhythmic accompaniment. Also played jointly in unison. Skilled players can produce different notes of the scale. The instrument is also found in other parts of the country. In South India, it is called Morsing. (length 16 cm.).

75. GHORALIO Rajasthan

Made of bamboo, it is principally the same as the Morchang. The frame of Ghoralio however is tied to a string which, when jerked, emits a similar sounds; overtones can be reinforced by altering the blow pressure. It is used by the Garasias, Kalbalias and other nomadic tribes.

76. GAGANA Assam

Made of bamboo, it principally employs a technique similar to that of the Morchang and Ghoralio. Played by young girls for Bihu songs. (length 21 cm.).

Sub-Division B — Ratchet

77. KHIRKI or KHIRKHIRI Madhya Pradesh

A notched rattle called Khirki or Khirkhiri, made of wood and babmoo; is known to exist among the tribals of the Mandala district in Madhya Pradesh.

The notched rattle in toy form is a familiar rattle in many parts of India.

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Class II AVANADDHA VADYA

Membranophonic instruments or Membranophones

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Class II—AVANADDHA VADYA

Membranophonic Instruments or Membranophones

DIVISION 1 — By striking

SUB-DIVISION

A DAMARU SHAPED (HOUR-GLASS TYPE)

B KHANJARI SHAPED (RIM TYPE)

C GHAT SHAPED (PITCHER TYPE)

D NAGARA SHAPED (BOWL TYPE)

E DHOL SHAPED (CYLINDER TYPE)

DIVISION 2 — By plucking

DIVISION 3 — By friction

PLATES: 7. *Dumm*, Bihar; 8. *Edakka*, Kerala; 9. *Mandar*, Bihar; 10. *Tep*, Madras; 11. *Dhol*, Panjab; 12. *Pung*, Manipur; 13. *Thimila*, Kerala.

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CLASS II — AVANADDHA VADYA

Membranophonic instruments or Membranophones

DIVISION I — BY STRIKING

Sub-Division A — Damaru Shaped (hour-glass Type)

The origin of the Damru has been attributed to great antiquity and its significance in Indian mythology has been commented upon by scholars. They occur in some form or the other in every part of the country. In their present form they vary considerably in size both in length of the wooden shell and the diameter of the drum-heads as also in the method employed for striking them. The largest among them, the Thimila of Kerala, is length-wise six times as big as the dimunitive Budabukkalu of Andhra.

78. DAMBARU — Orissa
(length 12 cm.)

79. DAMRU — Rajasthan
(length 12 cm.)

80. DAMRU — Gujarat
(length 10 cm.)

81. BUDABUKKALU — Andhra
(length 8 cm.)

The bodies of instruments are made of a wooden hour-glass shaped shell with two skin-heads laced to the body by cotton rope or tusser thread. Two knotted strings are tied to the cords in the middle part of the drum. With a rapid movement of the hand, turning the drum up and down in quick succession, the knots of the string strike alternately against the two heads, producing rapid reiteration of the same tone. The rhythmic function is very limited indeed. Used by mendicants, snake charmers, gypsies and jugglers and other communities all over the country.

82. DAMARU — Laddakh (Tibet border)

Shallow, large in diameter — hour-glass shaped frame with parchment pasted on both sides and two strings with padded knots tied in the middle of the body. Played in the manner similar to the instruments described above. Held in one hand by a handle to which is tied a long piece of cloth with decorative motifs. Used by the Lamas of Laddakh in ritualistic dances.

83. DAKKI — Mysore

84. DAKLU — Gujarat

85. DHAK or DERU — Rajasthan

86. HURUK — Uttar Pradesh

87. UDUKKAI — Madras

The five instruments (Nos. 83-87) are of identical make. Hour-glass frame with Vellum drum heads, usually of calf skin, tied to hoops on both sides, and braced

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and tightened with ropes. Only one side is struck either by hand or stick. The cords are pressed and released in quick succession to give varying degrees of tension to the skin-heads effecting changes in tonal sound.

The Dakki is used for rhythmic accompaniment by the ballad singers of Andhra.

Struck by sticks the Daklu of Gujarat is used by mendicants, jugglers etc., of the Bhuva community, of Saurashtra.

The Dhak is played by a stick and is popular among the nomadic community of Rajasthan, particularly the Kalbelias.

The Huruk is a popular drum accompaniment for Kumaoni and Garhwali folk songs and dances.

The Udukkai, also called Tudi, has a brass body and is used by the professional communities of fortune tellers. The skins are mounted on two sides of the circular frame and tightened by the braces.

88. EDAKKA Kerala

Hour-glassed shell (length 26 cm.) of the Edakka is made of wood with two Vellum heads integrated on thick hoops on both sides and mounted on the frame. The hoops are held on the frame by cotton cords. By controlling the cords in the centre, the skin heads are brought to tension. It is played only on one side by a drum stick and the technique of striking takes many forms producing a multiplicity of sound patterns. Profusely decorated, the Edakka is a versatile instrument of great interest and possibilities, both tonal and rhythmic. On it, one could produce tonal variations of a wide range by the control exercised on the cords.

Widely used all over Kerala as a part of instrumental ensembles or in accompaniment with dancing, particularly Kathakali and other forms of folk theatre.

89. THIMILA or TIMILA Kerala

An elongated wooden hour-glass frame, the Thimila is the largest drum (length 55 cm.) in the variety of Damaru shaped membranophones. The construction resembles that of Edakka (No. 88). Suspended vertically from the waist, it is played on one side by the hand. Used mainly in ritualistic music in Kerala, it has been developed as a highly sohpisticated rhythmic instrument.

Sub-Division B — Khanjari Shaped (Rim Type)

The following sub-division deals with instruments made on a rim frame resembling the shape easily recognisable all over the country by the shape and name of Khanjari — or, Duff. These instruments could be placed into two groups:—

Group I KHANJARI TYPE

Group II DUFF TYPE

Certain characteristics are shared by all instruments both in group I and II namely:

(1) Made on rim frame with single parchment head.

(2) Parchment is either laced or pasted on the frame.

(3) Grasped by one hand and played by the other. Struck by different parts of the hand: finger, knuckle and palm or by drum sticks or by both; by shaking the shell or by rubbing the head with the thumb it gives a roll of jingle.

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(4) Have no arrangement to alter the tension of the mounted skin and are essentially rhythmic.

(5) The Khanjari sometimes has loosely hanging thin metal jingle-plates inserted in the frame.

(6) Both types are widely distributed all over the country.

(7) The Khanjari in the South has found wide-spread usage in the Karnatak School of Music and has been developed as a highly virtuoso concert drum.

(8) The Duff is an outdoor instrument and is used mainly for accompaniment with music and dance ensembles.

GROUP I : KHANJARI TYPE

90. KHANJARI — Rajasthan

Wooden rim frame (diameter 20 cm.). Used by Kalbelia and Jogi communities.

91. KHANJARI — Uttar Pradesh

Wooden rim frame (diameter 17 cm.), lizard skin-head. Used by Jogi community for percussion accompaniment with Pungi and Been.

92. KHANJARI — Madhya Pradesh

Deep rim, tapering on the inner side. Parchment diameter 13 cm. Used by Gonds of Mandala district for accompaniment with singing.

93. KHANJARI — Mysore

Deep wooden frame (diameter 13 cm.) with jingle-plates inserted in the frame. Lizard skin. Used as percussion accompaniment with devotional songs along with Tambura and Gaggara.

94. KHANJARI — Gujarat

Rim (diameter 25½ cm.) with two parallel rows of 13 jingle-plates each inserted in the frame, held by a hole in the lower side. The sound of a large number of jingle-plates is integrated with rhythmic structure of the beats on the membrane.

95. DAFARI or DIMADI — Maharashtra

Wooden frame tapering on the inner side with thin metal-plate jingles inserted in the frame. Lizard skin. Head diameter 15 cm. Used for accompaniment with folk music and dance.

96. KHANJARI — Orissa

Wooden frame (diameter 16 cm.) inverted on the inner side with 4 metal jingle-plates inserted in the frame. Used for devotional singing — Bhajans and Kirtans.

97. DAGAR — Assam

Deep earthen frame with tortoise vellum skin head laced to hoop on the underside of the rim. Has no jingle-plates. Popular in Kamrup and Magaladei areas of Assam. Used for rhythmic accompaniment with Bihu songs.

98. KALASI — Laccadives

Large wooden frame (head diameter 28 cm.) with parchment held by hoop and laced to the frame. Has a cotton loop on the top side of the frame by which it is held for playing. Used for accompaniment with folk dancing.

GROUP II—DUFF TYPE

WOODEN FRAME

99. DUFF — Maharashtra

Parchment (diameter 35 cm.) pasted on the body. Played by the sticks. It is used for percussion accompaniment with Pavada and Sahiri songs.

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100. CHANGU Orissa

Wooden rim frame (diameter 40 cm.) with parchment pasted over. Held on left shoulder by cotton sling and played by two thin bamboo sticks. Popular among the Juangs of Jaipur district. Used as rhythmic accompaniment for singing and dancing.

101. GHERA Rajasthan

The Ghera of Rajasthan is an interesting example among the duff type with its octagonal wooden frame consisting of eight pieces. Parchment pasted on the frame. Played by one padded stick and used as percussion instrument along with Tasha and Jhanj. Maximum length from corner to corner 43 cm.

102. CHANG Rajasthan

Large wooden rim frame (diameter 60 cm.) with parchment pasted on the body. Played by both hands and occasionally by an additional stick held between the fingers. A second drummer, with two long sticks, joins in simultaneously playing with the main player. The instrument is associated with the Holi festival and is also used for rhythmic accompaniment with community singing and dancing.

103. CHANG Gujarat

Details similar to the Chang of Rajasthan. The parchment is laced on the back by leather straps to an iron ring.

104. DUFF Gujarat

Wooden rim frame (diameter 36 cm.) with parchment pasted on the frame. Similar to instrument (No. 99). Played by hand.

METAL FRAME

The metal rim frame of the instruments coupled with the method of lacing the parchment that holds the membrane in a state of uniform and sustained tension, results in tonal colour distinctly different from that of the wooden frame duff. They have a clear, sharp and slightly metallic tone.

105. DUFF Rajasthan

Iron rim frame (diameter 52 cm.). Parchment held by a hoop on the frame and laced by leather braces on the back to a small iron ring. Played by combination of hand and stick. It is used for rhythmic accompaniment with community dancing and singing all over Rajasthan.

106. TAMATTE Mysore

Similar in construction to the Duff (No. 105), it has no hoop. Played by combination of the hand and stick in large processional assemblies along with other percussion instruments. (diameter 47 cm.).

107. RAN HALGI Maharashtra

Similar to instrument (No. 105), played by two sticks of varying thickness. Used for percussion accompaniment with community dancing.

108. HALGI Gujarat

Iron rim frame (diameter 46 cm.) with narrow inverted edges. Gaily painted parchment is pasted on the frame and laced to an iron ring on the backside by leather straps. Played by hand. It is apparently of the origin in the border areas of Maharashtra and Gujarat. The instrument has a close resemblance to the Halgi and Rana Halgi of Maharashtra.

Sub-Division C — Ghat Shaped (Pitcher Type)

The pitcher, a common vessel of daily use all over the country has been utilised for musical purposes in more ways than one. The Ghatam, Ghara and Mataki were earlier considered in the family of idiophones. The use of the membrane on the pitcher has given rise to many drums in various shapes and

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sizes in many parts of India. While retaining much of the original frame, with a few modifications either in the material used for the body or by chopping off or elongating one or other part of its body—has resulted in many interesting drums. These have been used both as single-head drums and two-piece drums.

109. MIZHAVU — Kerala

A pitcher-shaped single face drum. Made of bronze with narrow open neck over which thick parchment is stretched and tied around the neck. Played by a combination of hand and drumstick. The large metal resonator of the drum gives it a highly metallic and loud tone.

Used by the Nambiyar community of Kerala for accompaniment with the traditional Sanskrit drama called Koodiyattam; it is played in unison with Kuzhi Talam, a small pair of cymbals. The size of the drum varies considerably. The vessel is placed on the ground in front of the player seated on a raised platform. (head diameter 17 cm.).

110. DRUM — Madhya Pradesh

A ball-shaped earthen vessel sliced off on two sides. Two skin heads are laced with leather straps directly on the pot. Left side parchment is pasted from inside, and its tonal pitch is lower than that of the right head. Held for playing around the neck by a coir string. Used by the tribals of Madhya Pradesh. The original name in the local dialect is not known. (head diameter 22 cm.).

111. BURRAKATHA DAKKI — Andhra

Burrakatha Dakki is a bottle-shaped metal vessel with its bottom end chopped off for the single drum head. The parchment is held by a hoop and tied to an iron ring on the upperside. It is struck by the hands on the right head on the open neck of the bottle to produce different sound patterns. Used by the Burrakatha ballad singers of Andhra. (head diameter 16 cm.).

112. GHUMERA — Orissa

A single head drum, the Ghumera is an earthen pot with a long funnel-shaped neck. Its open side is pasted over with parchment and it has a big round hole on the bottom. It is played by the hands. Used by Siras for accompaniment with folk dancing and singing, popular all over Orissa. (head diameter 18 cm.).

113. GHUMAT — Goa

A pair of drums — dome shaped earthen pitchers of equal size each with lizard skin-head tied round the broad neck-opening with gut or choir cord. Small round opening on the bottom. Played by the hands in company with another drum Samel. Used for accompaniment with folk dance and music. (head diameter 20 cm.).

114. PABUJI-KE-MATE — Rajasthan

A two-piece drum consisting of two large-size earthen pots, broad neck opening with membrane stretched and tied with leather straps. Struck by the hands and played in unison by two persons. The two drums are pitched to different tones. Used by Thori and Nayak communities of western Rajasthan. (head diameter 37 cm.).

Sub-Division D — Nagara Shaped (Bowl Type)

GROUP I—TASHA TYPE

Known by many different names, the Tasha — a variant of the bowl shaped instrument, is popular over a wide area of the country and has in general the following common characteristics:

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(1) Single parchment drum of varying sizes.
(2) Slung around the neck and struck by a pair of curved, flat and hard sticks.
(3) Shallow to deep conical earthen or wooden bowls.
(4) No device for changing the tension of the head which is pre-determined in their make by the quality of the skin, the diameter of the bowl and the method of bracing and striking the parchment.
(5) Mainly used in ensembles as the second drum and played invariably in company with the principal drum.
(6) Used in processions, temple ceremonies and such other functions.

115. TASA — Orissa

Clay bowl with parchment laced to the body. Used in Paik dances. Common all over Orissa. (diameter 23 cm.).

116. BIDI — Mysore

Small clay bowl. Parchment laced to the body. Played by two sticks. (diameter 17 cm.).

117. KUNDI — Rajasthan

Small clay bowl. Parchment laced to the body with a hoop. Struck by two small sticks, it is played singly and is used by the Jogis of Mewar area for accompaniment with dance and music. (diameter 20 cm.).

118. KUNDI — Gujarat

Deep bowl made of clay. Parchment laced to the body. Slung around the neck and played with two thin sticks. (diameter 30 cm.).

119. KANAKA TAMMATTE — Mysore

Shallow metal bowl with parchment laced to the body. Slung around the neck and played with two sticks. (diameter 28 cm.).

120 NAGARA — Jammu & Kashmir

Deep earthen bowl with parchment laced to the body. Slung around the neck and played with two thin sticks. (diameter 29 cm.).

121. TIMKI — Madhya Pradesh

Round earthen bowl. Parchment laced to the body. Slung around the neck and played with two sticks. (diameter 18 cm.).

122. TASHA — Jammu & Kashmir

Shallow clay bowl. (diameter 40 cm.).

123. TASHA — Uttar Pradesh

Shallow clay bowl. (diameter 33 cm.).

124. TASHA — Rajasthan

Shallow clay bowl. (diameter 36 cm.).

125. TASE — Mysore

Shallow bronze bowl mounted with parchment held by a hoop and tied by ropes to an iron ring at the bottom. Between the hoop and the ring the bowl is supported on 4 wooden pieces. The hoop is positioned outside the bowl rim.

Slung around the neck and played with a pair of sticks. (diameter 29 cm.).

GROUP II—NAGARA TYPE

The Nagara type has in general, the following characteristics:

(1) Single head-drum, the Nagara is the 'Big Drum' of the percussion family. It varies considerably in

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size, both in diameter and depth of its body. The larger among them are a permanent fixture in many temples of India.

(2) The quality of the tone depends on factors pre-determined by its make, namely, quality of the skin used and diameter of drum-head. Variations of tone are however achieved by the use of sticks of different size and shapes and by the manner of striking the drums.

(3) Have no device for changing the tension of the skin-heads, except for the use of paste or application of water on the parchment or exposing the drum-head to controlled heat.

(4) They have time-honoured association with temple ceremonies, large ceremonial congregations and processions and with group dancing; are also played mounted on horses or elephants.

(5) They have deep, thunderous and voluminous sound.

(6) Are played either by a single or a pair of sticks, often curved. The drum is either placed in front of the player or hung around the neck.

(7) Are in wide usage all over the North and Central India. The large sized among them are generally made on hemispherical metal bowls.

(8) Thick animal hide is used for the drum-head which is firmly laced to the body by leather straps with or without the hoop. At the bottom-end a small hole is made through which water is poured into the bowl to lower the tension of the drum-head.

(9) The larger ones have a fixed, indefinite pitch and limited rhythmic range, when played singly.

A variant of the Nagara type, which shares in general many a characteristic of the single parchment drum, is the two-piece drum consisting of a pair both of equal or unequal sizes — small drum higher pitched than the larger one. The tonal variations between the two are achieved by the use of paste on the parchment.

The drums, when composed of unequal sizes, are placed horizontally in front of the player with the larger drum to the left. Played with two sticks of varying shape and size—hard or soft, thin or thick. This coupled with the manner of striking and by the use of different strokes, great rhythmic variations and sound patterns are produced.

The rhythmic range of the two-piece Nagara has been exploited to great perfection and a highly skillful and spectacular style of playing has been evolved for some of them. These are considered in two groups, first Group I — Single drum and Group II — two-piece drum.

GROUP I—SINGLE HEAD DRUM

126. NAGARU — Gujarat

Big iron hemispherical bowl with parchment head laced to the body with hoop. Struck by one stick. Used in temples and in tribal group dancing.

127. DHOL — West Bengal

Single-face drum, big hemispherical metal bowl with parchment laced to the body without the hoop. Struck by two sticks. Slung around the neck by a leather thong. It is used for accompaniment with group dancing in the tribal areas of West Bengal.

128. DHUMSA — Orissa

Single-face drum with parchment stretched on the open end by leather straps. Played with two drum sticks. Common all over Orissa.

129. DHOL — Madhya Pradesh

Single-head drum, hemispherical metal bowl with parchment, laced directly to the shell. Struck by two

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drum sticks. Held by leather thongs around the neck and used by the tribals for accompaniment with dancing.

GROUP II—TWO-PIECE DRUMS

130. NAUBAT — Gujarat

A pair of two equal sized metal bowls with parchment held by hoops and laced to the bodies. Played with two drum sticks. Of unequal pitch, one of the two drums has pasted parchment. Drum heads are brought to tension by exposing them to controlled heat and, in the case of the lower pitched drum, by wetting the parchment.

131. KUNDALAM — Madras

A pair of equal-size drums with skin heads tied by cotton string to an iron ring at the bottom-end. The two heads are unevenly pitched, one higher than the other. Struck by bamboo sticks curved at the striking ends.

The instrument is used for accompaniment with dummy-horse shows.

132. TIKRA — Orissa

A pair of drums of equal size made of earthen bowls. Parchment tightened by ropes. The two drum heads are unequally pitched, one lower than the other. The lower pitched drum is pasted on the parchment. Played by two sticks. Used for accompaniment with Paik and other folk dances in Orissa.

133. NAGARA — Rajasthan

The Nagara consists of two hemispherical metal bowls, of unequal size, with parchment laced by leather straps. Is struck by two drum sticks. The larger drum is pitched lower than the smaller one. The high pitched drum can be tuned to the desired pitch by exposing the parchment to controlled heat. A highly versatile rhythmic technique has been evolved for the drum. Popular all over Rajasthan, it is played invariably in company with Shahnai on festive occasions and in community dancing.

134. DOGALA — Gujarat

A pair of drums of equal size, consisting of two small earthen bowls stretched over with parchment heads and laced to the body. The two drums are unequally pitched, one higher than the other. Struck by two drum sticks. Used for community dancing and on festive occasions.

135. NAGERI — Uttar Pradesh

A pair of drums consisting of two unequal conical earthen bowls pitched to different tones. Struck by two thin drum sticks. Used for accompaniment with Shahnai on festive occasions and with acrobatic dancing.

Sub-Division E — Dhol Shaped (Cylinder Type)

The membranophones using different types of cylindrical frames, classed as Dhol-shaped instruments can be grouped in three distinct parts emphasizing mainly the shape of the clyinder used. The essential factors binding all the three groups within the Sub-division — Dhol-shaped, is the use of hollowed cylinder—wood, metal or clay, for its body or the resonator. The Dhol, recognizable for its cylindrical shape all over the country has been chosen for titling the sub-section for its widely accepted name. It has however been felt that the frames used for Indian drums follow contours that do not fully justify the shape generally described as cylindrical. Within the broad group of cylindrical frame drums one can see three distinctly identifiable shapes namely:

GROUP I: GAUPUCHHA SHAPED or conical-straight frame; Example : Madal

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GROUP II : MRIDANG-SHAPED or barrel frame; Example : Khol

GROUP III : DHOL—SHAPED or cylindrical frame; Example : Dholak

The distinctions are not altogether mutually exclusive; Particularly in reference to the instruments classed as Dholak shaped — within this, the frames essentially cylindrical vary minutely in shape and occasionally overlap with those of the other groups.

The instruments in the following section are dealt with in the order given above.

GROUP I — GAUPUCCHA SHAPED CONICAL STRAIGHT FRAME

136. MANDAR — Bihar (Oraon)
(Clay. length 63 cm.).

137. MANDAR — Bihar
(Clay. length 51 cm.).

138. MADAL — Orissa
(Clay. length 34 cm.).

139. MADAL — West Bengal
(Clay. length 35 cm.).

The Gaupuccha-shaped drums are few and are confined to the Madals of different sizes. They are common to the entire tribal belt spread over the three states of West Bengal, Orissa and Bihar.

The Mandar of Bihar is bigger in size than its counterparts in West Bengal and Bihar.

Made of conical-straight shell of clay, both the heads of the drum are pasted — the right side by iron filings and the left side treated by rice paste. The shell is laced all round with fine leather straps. The skin heads are tightened by laced leather straps through the hoops at both ends. The heads are pitched to different tones and are struck on both sides by the hands.

Held horizontally by a leather sling around the neck the drum is used for rhythmic accompaniment with group singing. It lends to tribal dancing linear patterns of great beauty with its moving shapes.

The Mandar of Bihar is of tribal origin and is used by the Oraons for dance accompaniment.

The Madal of Orissa and West Bengal is accompaniment drum for the Chhow forms of dancing of Purulia and Baripada areas respectively.

140. MADAL — Rajasthan

Rough finished, the Madal is made of clay, conical straight body, parchment tightened by rope without the hoops. Fresh flour paste is applied to both heads which gives the drum its loud and deep sound. Played with the hand. Used by the Garasia tribe for accompaniment with dance. (length 30 cm.).

141. ROUNZA — Andhra

Straight conical brass body, the Rounza or Rumja is a single-face drum, open on the lower side. Parchment is held by hoops on both sides and tightened by ropes with rings inserted into them for tuning the drum. It is struck by two sticks of various shapes and sizes for producing tonal and rhythmic patterns. The drum is held vertically away from the body at an angle either by a string around the chest or is gripped between the two legs on the lower side with its bottom end resting on the ground. A great variety of rhythmic patterns can be played on the drum in unison with the Ram Dolu. An interesting mythological origin is ascribed to the instrument. (length 88 cm. head diameter 40 cm.).

142. SAMEL — Goa

The dimunitive Samel of Goa is a single head drum made of a conical straight wood shell with parchment

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laced by thin cotton rope to an iron ring at the lower end of the drum. Struck by two drum sticks. The Samel is complimentary to the Ghumat — drum with which it is generally played. (head diameter 23 cm. — length 23 cm.).

GROUP II — MRIDANG-SHAPED BARREL FRAME

143. KHOL — Orissa
clay shell

144. SUR-MADAL — Orissa
clay shell

145. KHOL — West Bengal
clay shell

146. PUNG — Manipur
wooden shell

The Khol, a drum common to the entire eastern region, is associated with devotional singing like Kirtan, Pala Sankirtan, Bhajan and such other music and dance. A two-face Mridang-shaped drum, its body is made of clay or wood-steeply narrowing on the right side. To give the clay-shell strength it is laced all around the body by leather straps. It has no arrangement for tuning the drum heads. The right head is pasted with iron filing and the broader left head is pasted with flour. It has hoops on both sides and the parchment is laced to the body by leather straps. Horizontally held around the neck by a sling, it is played with hands, both in standing and sitting positions.

The Pung of Manipur is highly stylized for its drumming technique and has been used picturesquely as an accompaniment drum for the Manipur style of dancing and other traditional dance forms of Manipur.

The Khol of Bengal is used for accompaniment with singing.

GROUP III — DHOL-SHAPED CYLINDRICAL FRAME

PART I — THE DHOLAK

The instruments classed as the Dholak — also called Dhol or Nal, are distributed over a wide area of northern and central India and are used as percussion instruments for accompaniment to singing and dancing. Though the dholak varies in shape and size in different parts of the country and also admits certain minor variations from one community to another, the main features of its construction and method and manner of sound production, are largely identical. Its wide acceptance as a percussion instrument for varied kinds of music, from modern film music to simple folk songs and dances of the primitive aborigines, is indicative of its versatile character and its unique adaptability. In Uttar Pradesh and Rajasthan, as perhaps in also some other regions, the Dholak is played with sophistication and skill that can well match that of the Tabla or Pakhawaj of the highly developed classical music.

The Dholak is one of the most important members of the membranophonic class of folk instruments made essentially on a cylindrical frame (classed as Dhol shaped). The main body of the instrument is hollowed out of a block of wood. Over the two usually equal size open ends of the hollowed cylinder, parchment is stretched by tightening cords or braces, through leather hoops on both sides. To achieve tonal variation between the two heads, the left side of the parchment is generally weighted with paste, made of flour, or iron filings to permanently lower the tension of the left side head. As a further aid to tuning, small circular metal rings, loops or wooden pieces are passed through the braces which can be pulled on either side, to increase or decrease the tension of the heads. The instrument is struck on both sides by the hands; fingers; knuckles and part of the palm. It is also occasionally played with sticks. A metal ring is sometimes tapped on the shell of the instruments as in Panjab for an additional beat. The instrument, placed horizontally, is played both in standing and sitting positions.

The following instruments can be seen as belonging to the common group of Dholak for many identical features discussed above:

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147. DHOLAK Rajasthan

Used all over Rajasthan for accompaniment with folk music and dance, the instrument is common to many other parts of India. The left side of the parchment is pasted from the inside, giving the two heads different tonal quality. (length 41 cm. head diameter 19 cm.).

148. DHOLAK Tripura

Two heads of the Dholak have identical diameter. Uniformally pitched on both heads it has no arrangements for tuning the heads. Played by hand it is used for accompaniment with folk dance and singing. (length 34 cm. head diameter 19 cm.).

149. DHOLAK Madhya Pradesh

Highly carved wooden shell. No arrangement for tuning the heads; used by the Pradhan community of Madhya Pradesh. (length 40 cm. head diameter 15 cm.).

150. DHOLAK Madhya Pradesh

Wooden cylindrical shell. Left head is weighted with iron filings. Played by hand. Used by Pradhan community of Madhya Pradesh for dance and music accompaniment. (length 43 cm. head diameter 19 cm.).

151. DHOLAK Rajasthan
or
NATON KI DHOLAK

Wooden cylindrical shell with hoops on both sides and tightened by cotton cords. The left side struck by a stick, is pasted from inside. The right side is played with the hand. Used by the Nats, a community of professional accrobats in Rajasthan. (length 27 cm. head diameter 23 cm.).

152. RAVALON KI MADAL Rajasthan

Wooden cylindrical shell with parchment tightened by hoops and cotton cords, wooden pieces are tugged into the cords for tuning. The left side is pasted with flour and played with the hands. (length 42 cm. head diameter 18 cm.).

153. DHOLAK Madhya Pradesh

Wooden cylindrical frame with parchment held by hoops and laced over to the body by cotton cords. Left side pasted from inside, used by the Tribals of Achalpur, Madhya Pradesh (length 53 cm., head diameter 24 cm.).

154. DHOLAK Madhya Pradesh

Similar to (No 153). Both heads of the drum are evenly pitched. (length 55 cm. head diameter 23 cm.).

155. DHOLAK Bihar

Wooden cylindrical shell with parchment laced to the body through hoops on both sides. The right side head is bigger in diameter than the left. Held by cotton sling around the neck, the instrument is played both by hand and stick for accompaniment with Bihu folk dancing and singing.

156. DHOL Assam

Wooden cylindrical shell, crudely finished with thick, parchment, laced by leather cords directly on the body. Both heads are evenly pitched. Held by cotton sling around the neck. The drum is played both by hand and with stick. The drum is of unknown tribal origin. (length 48 cm. head diameters 23 and 19 cms.).

157. NAAL Maharashtra

158. NAAL Gujarat

Long cylindrical two-face drum tapering on one side. The right head parchment (pasted with iron filing) is mounted on the body and held by hoops at both ends and fastened by rope. The left drum head is low pitched and is pasted from inside. The narrow drum head, and method of holding the parchment gives the drum its bright and clear tone. The

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Naal is common both to Maharashtra and Gujarat and is used for accompaniment with folk dancing and singing.

159. PAMBAI — Madras

160. PAMBA — Andhra

The Pamba of Andhra and Pambai of Madras are the only examples of two piece cylindrical drums. The two drums of the Pambai are identical in length. The drum on the outer side is a wooden cylinder and the two heads are evenly pitched. The first drum is a brass/metal cylinder and is pitched higher. Both drums are played with sticks. The parchment is stretched on both drums by cotton cords passed through the hoops on both sides.

The Pambai of Andhra is of identical make except that its outer drum, low pitched, is also made of brass.

PART II — THE DHOL

The characteristics that distinguish the Dhol from the Dholak type referred to previously could be generalised, comparatively, as follows:

Both are made of single-piece wooden cylindrical frames. The frame generally used for the Dhol is much bigger than that of the Dholak both in depth and diameter.

The use of parchment, leather or cotton cords and hoops are common to both. The parchment of the Dhol is thicker than that of the Dholak type.

The Dholak is hand played where as the Dhol is mainly played by drum sticks. The two heads of Dhol are usually pitched to a common indefinite tone whereas the Dholak is tuned to a definite tonal pitch.

The tonal quality of the Dhol is much less appreciated than that of the Dholak. Unlike the Dholak, the Dhol has no reliable device to alter the tension of the heads and is therefore always 'tuned' to its inherent and invariable pitch.

Both, essentially rhythmic in character, the Dhol is inadept proportionately to the rhythmic intricacies that the Dholak is capable of.

The Dholak is an intimate drum confining itself to homes and small community get-together, the Dhol is an out-door drum of the fields and vast open spaces.

The sound of the Dhol, full of grandeur, is low and deep but voluminous and is used to herald public announcements, to mobilize community, to lead processions and ceremonies and to beat the ritualistic dancing to frenzied ecstacy. The Dholak is not called upon to perform any of these functions.

The Dhol is generally supported by another percussion instrument and so is the Dholak but the latter is comparatively more independent.

The Dhol is common in name, shape and function all over the country.

Their essential individual features relating to the make are dealt with in the following notes:

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AVANADDHA VADYA

Membronophones

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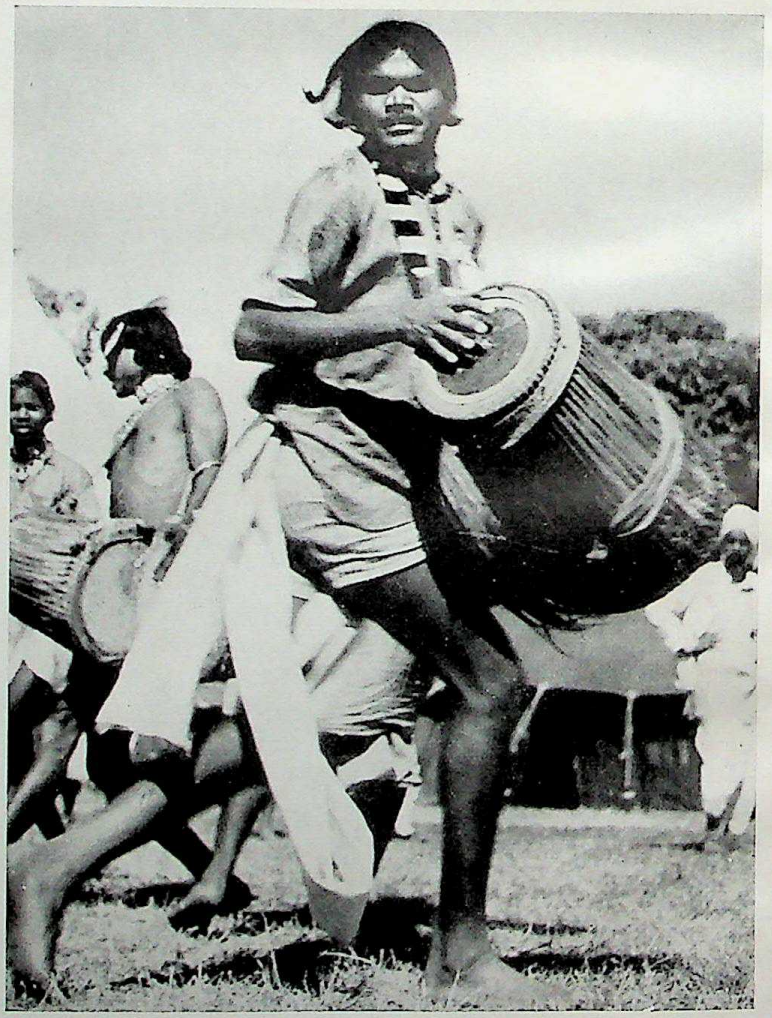

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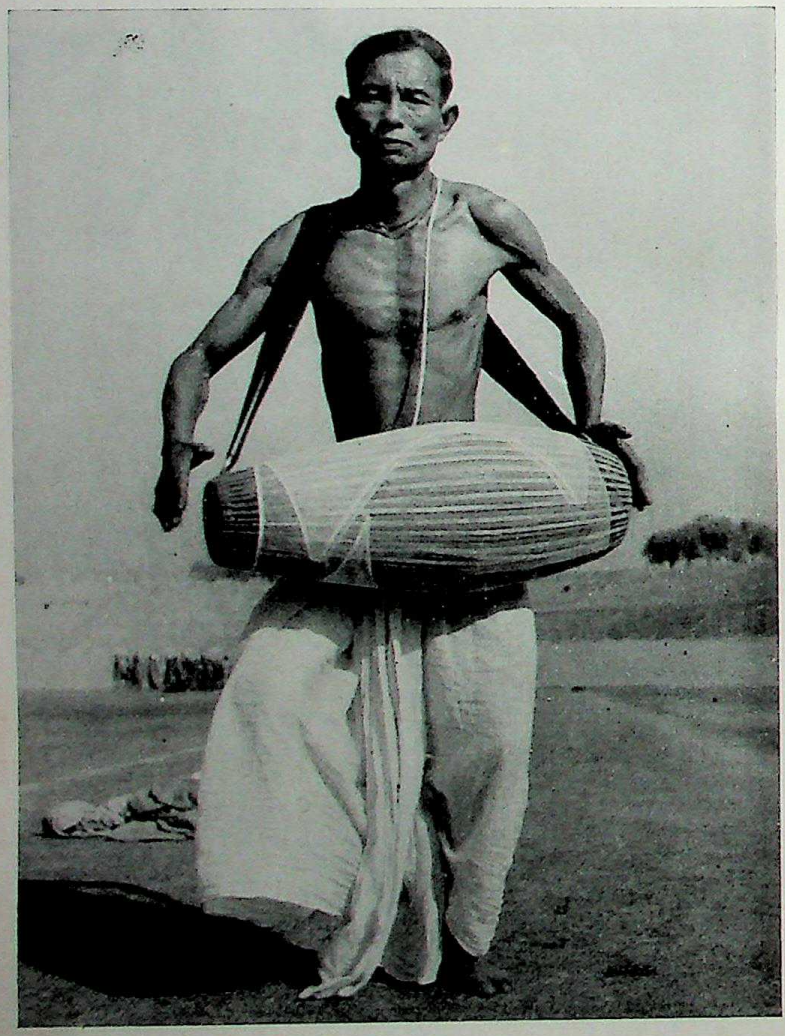

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161. DOLU Mysore

Circular wooden cylinder mounted with parchment on both sides, held by hoops and tightened by cotton braces. Both sides of the drum are evenly pitched. It is held by a cotton sling around the neck. Used for accompaniment with group dancing. (diameter 38 cm. length 17 cm.).

162. THAVIL Kerala

Cylindrical drum, hollowed out of a single piece of wood, tapering on both sides. The parchment heads are stretched over by thick hoops on both sides and fastened to the shell by leather straps. Leather straps are also passed through the middle of the shell, inter-laced with the braces, which serve to reach the drum heads to the desired pitch. To the left-side head, paste is applied to lower the pitch. The right head of the drum is played by the hand and the left is struck with a drumstick. Essentially an outdoor drum, it is used for accompaniment with an instrumental ensemble called Periya Melam, composed of Nagaswaram — a wind instrument. (rim diameter 26 cm. length 44 cm.).

163. CHENDE Mysore

Smaller in size, it is similar to Chenda of Kerala. Played by two sticks on one head of the drum. It is a part of the musical accompaniment for Yakshagana, a folk theatre form of the Karnatak region. (rim diameter 25 cm. length 34 cm.).

164. URUMARI Mysore

A 2-head wooden cylindrical drum with vellum skin-head, slightly projecting outside the rim edges, mounted on the rims and held by ropes, through the hoops. Struck or rubbed only on one side, by a curved stick, it gives a rumbling tremulo and trill-like effect. Used for processions and on ceremonial occasions.

165. CHENDA Kerala

A cylindrical drum hollowed out of a single piece of wood with parchment head stretched over thick hoops on both sides and fastened to the shell by leather straps. Leather straps are also passed over the middle of the shell, inter-laced with the braces, which serve to bring the drum head to the desired pitch.

It is struck by two sticks and played only on one head. The drum is held vertically on the left side of the body, slung around the waist by a thick cotton sling. The Chenda is used as part of instrumental ensemble, composed of 5 instruments, called Panchavadyam and is extensively used during temple rituals and ceremonies. An extremely versatile drum, it has developed a highly virtuso technique. It is an essential component of the musical accompaniment for the Kathakali, where the skilled players put the drum to a highly sophisticated and dramatic use.

166. DHOL Kashmir

Wooden cylinder with parchment heads comparatively thicker on the left than on the right side. Tightened by cotton ropes through hoops. Leather loops around the cords to alter the head pitch. Struck by sticks on both sides, with a thin stick on the right and a thick one on the left. Used by the Bhand community of Kashmir for accompaniment with dance and music (diameter 33 cm. length 40 cm.).

167. DHOL Uttar Pradesh (Kumaon)

Wooden cylinder with tapering sides. Parchment held by hoops and tightened by cotton ropes. Left head is pasted from inside, permanently lowering its pitch. The right head is struck by a thin stick and the left, by a thick one. The right head is pitched higher than the left and the cords are laced with cotton loops, for varying the head tension. Used in the hilly regions of Kumaon for accompaniment with dance and music. (diameter 34 cm. length 42 cm.).

168. KHAM Tripura

Wooden cylindrical drum with parchment on both sides, held by the hoops and tightened by leather straps. The right head is pitched higher than the left and is struck by the hand, on both sides. Used for accompaniment with community dancing in Tripura. (diameter 30 cm. length 53 cm.)

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169. DHOL — Assam (Naga)

Thick hollowed wooden cylindrical shell with parchment laced directly to the body by leather braces. Both sides are evenly pitched. Held around the neck by cotton sling and played on both sides.

Used for dance accompaniment by the tribals of Assam.

170. DHOL — Orissa

Wooden cylindrical shell, tapering on both sides with hoops on either side, tightened by leather braces. Struck on the right side by a stick and by hand on the left. Hung by a cotton sling around the neck. Is common all over Orissa and is used for accompaniment with folk dancing and in temple rituals.

171. DHOL — Rajasthan

Large cylindrical frame made of iron and copper sheets, rivetted on joints. The drum has goat hide on the two drum heads, stretched by thick cotton rope with hoops on either side. The two drum heads are unequally pitched. The right side is struck by a stick and the left side by the hand. Sometimes the main player is joined by the second player. Held by a cotton sling around the neck. The cords are interlaced with leather loops for tightening the skin heads.

Mainly used in company of the Thali on festive occasions.

172. DHOL — Gujarat

Cylindrical wooden drum. With hoops on either side and tightened with ropes. Iron rings inserted in the braces for tuning the drum heads. The right side is struck by a stick and the left by the hand.

Held with cotton sling around the neck, it is used on ceremonial occasions and for community dancing.

DIVISION 2 — BY PLUCKING

The instruments of the plucked variety in the membranophonic family discussed in this sub-division have been generally classed by as chordophones. The considerations that lead us to class them as membranophones are:

Their function essentially is to provide rhythmic beat. The tonal potentiality is of no consequence. The tonal quality, if any, is negative and, in any case, has no definite character. In fact, for sheer tonal quality some of the other membranophones have greater inherent potentiality.

The use of the membrane in its acoustical make is as vitally important as is the use of the gut or chord. It is similar to the use of the membrane parchment on the chordophones. The chordophone proper is not classed otherwise merely because the use of the membrane, among other things, is one of its constituents.

In their present form they can be developed only for rhythmic quality and not tone-wise and are used as such. Their construction has no reliable method like tuning pegs as in chordophones.

Note : The instrument of the Ektara type, apparently of similar make, have been classed as chordophones.

173. TUMBA or PREMTALA — Uttar Pradesh
Gourd resonator

174. BHAPANG — Rajasthan
Gourd resonator

175. CHONAK — Maharashtra
Wooden cylindrical resonator

176. DHUDHKI — Orissa
Cylindrical wooden barrel for resonator

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177. JAMAKU Andhra

Metal vessel for resonator

178. BAGILU Gujarat

Wooden rim frame for resonator

A gut string centrally fixed to a knob or button in under side of the parchment of a resonator. The other end of the string is taken through the inside of the resonator and tied to small wooden stick. The string, except while playing, is kept loose, but can be brought to tension by a pull. The instrument is held under the left arm and plucked by the finger or a wooden plectrum. Beats produced by plucking are essentially rhythmic and have no recognizable tone as such. Used for accompaniment mainly with instrumental music.

The Jamaku of Andhra is principly similar to the instruments discussed above. It has a large metal vessel as resonator. The gut string is tied to a wooden rod long enough to compass the diameter of the vessel. The string is pulled by the wooden rod and plucked inside the vessel. The instrument is used for rhythmic accompaniment with ballad singing — particularly in the Godavari district.

The Bagilu is a rim framed Khanjari with parchment pasted on one side. It has an iron string pierced in the bottom of the parchment and tied to a small wooden stick.

179. PULLAVAN KUDAM Kerala

The Pullavan Kudam is made of an earthen pitcher (the Kudam) with a small circular opening in the bottom which is covered with parchment (laced to the body). Through a hole in the parchment, a thick twine is passed, held by a stopper in the underside of the parchment, and taken out on to a small stick. The string is pulled by one hand and struck by the other. Used as percussion accompaniment by female artistes called Palluvathi and played in unison with the Pullava Vina — the string instrument of the Pullavan community of Malabar district.

DIVISION 3 — BY FRICTION

180. BAGHRA Orissa

181. NAR HUNKARNIO Rajasthan

Following on the argument stated in the introductory para for membranophones of the plucked variety (Division 2), the two instruments of similar make, discussed below, have been classed as membranophones of the frictional variety:

The only known instruments in this category Baghra (Orissa) and Nar Hunkarnio (Rajasthan) employ friction as a means of sound production by application of the hands.

The Nar Hunkarnio is found in use among the Bhils of Rajasthan. It consists of a deep earthen vessel such as is used in the Persian wheel with parchment stretched across the open mouth. A Peazcock-feather chord is passed through a hole in the closed bottom and passed out on the open side through the parchment. The earthen vessel is held between the feet and the feather chord is rubbed with both hands, soaked in water. A crude device, it produces a loud roaring sound and is employed to scare and keep away birds and wild animals from the fields.

The Baghra, a similar frictional drum used by the tribals of Orissa is an earthen pot sliced off on the top over which a membrane is pasted. The gut string passed through the membrane, when rubbed with resin covered hands produces a loud booming sound.

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Class III SUSHIR VADYA

Aerophonic instruments or Aerophones

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Class III — SUSHIR VADYA

Aerophonic Instruments or Aerophones

DIVISION 1 — Lip voiced

SUB-DIVISION
- A Singha Types
- B Turhi Types

DIVISION 2 — Flue voiced

SUB-DIVISION
- A End blown
- B Vertical
- C Transverse

DIVISION 3 — Reed voiced

SUB-DIVISION
- A Free Reed
- B Single Beating Reed
- C Double Beating Reed

PLATES: 14. *Tarpu*, Gujarat; 15. *Surnai*, Himachal Pradesh; 16. *Jodkom*, Andhra; 17. *Satara*, Rajasthan; 18. *Khung*, Manipur; 19. *Bhenr*, Bihar; 20. *Pepa*, Assam.

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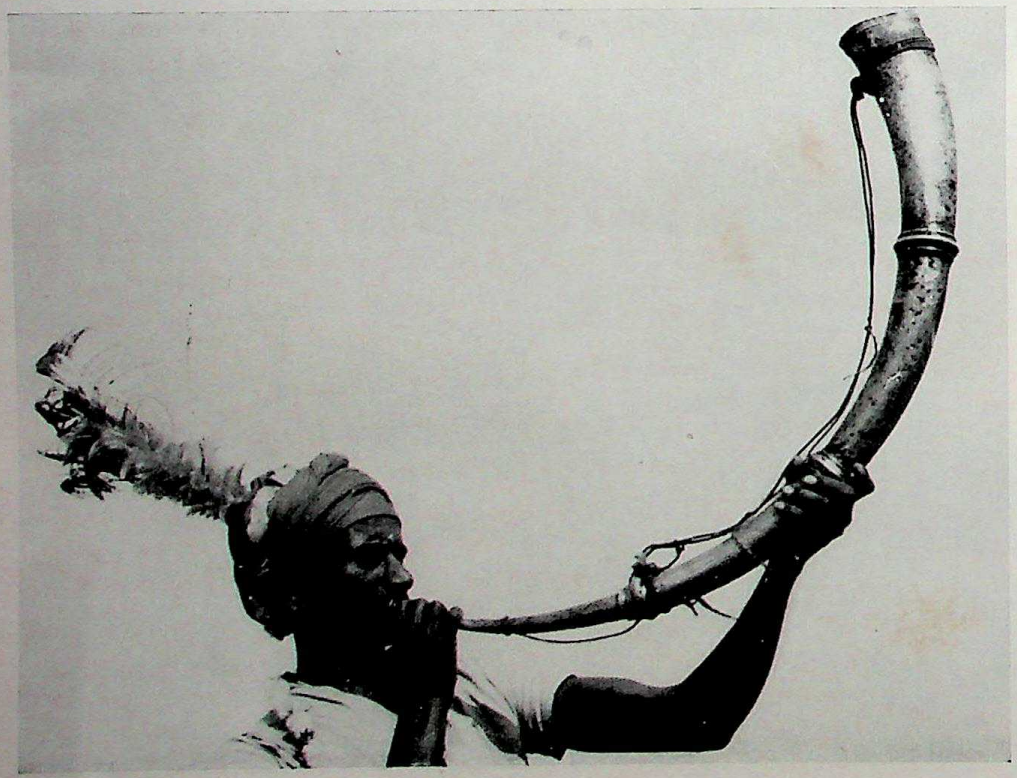

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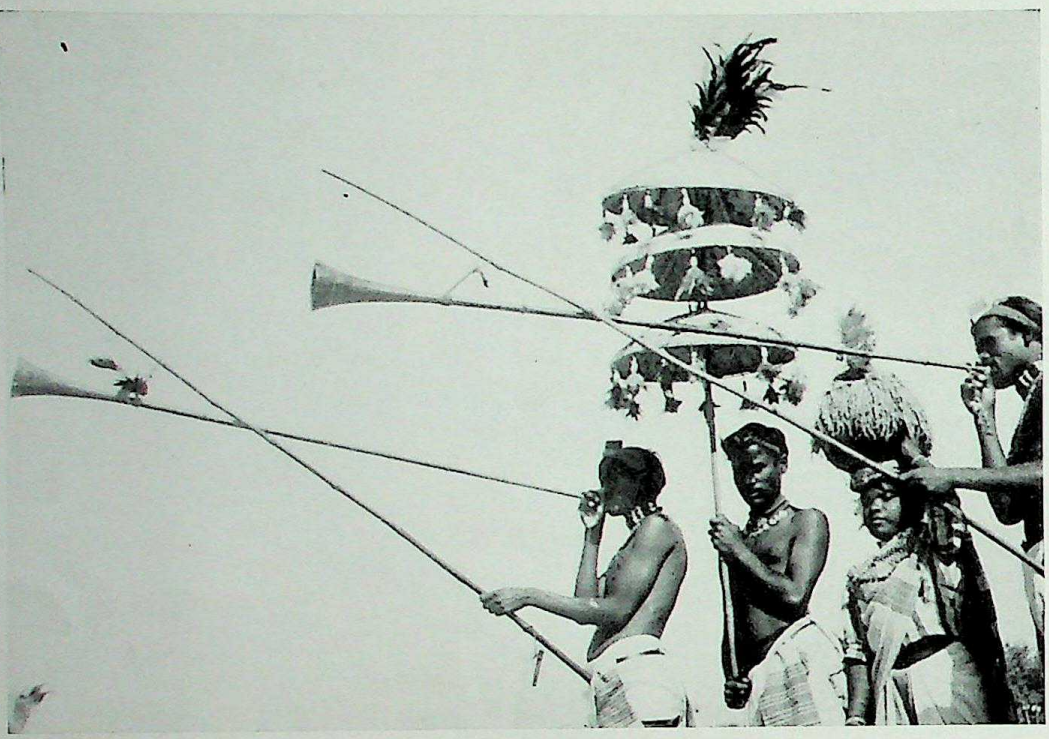

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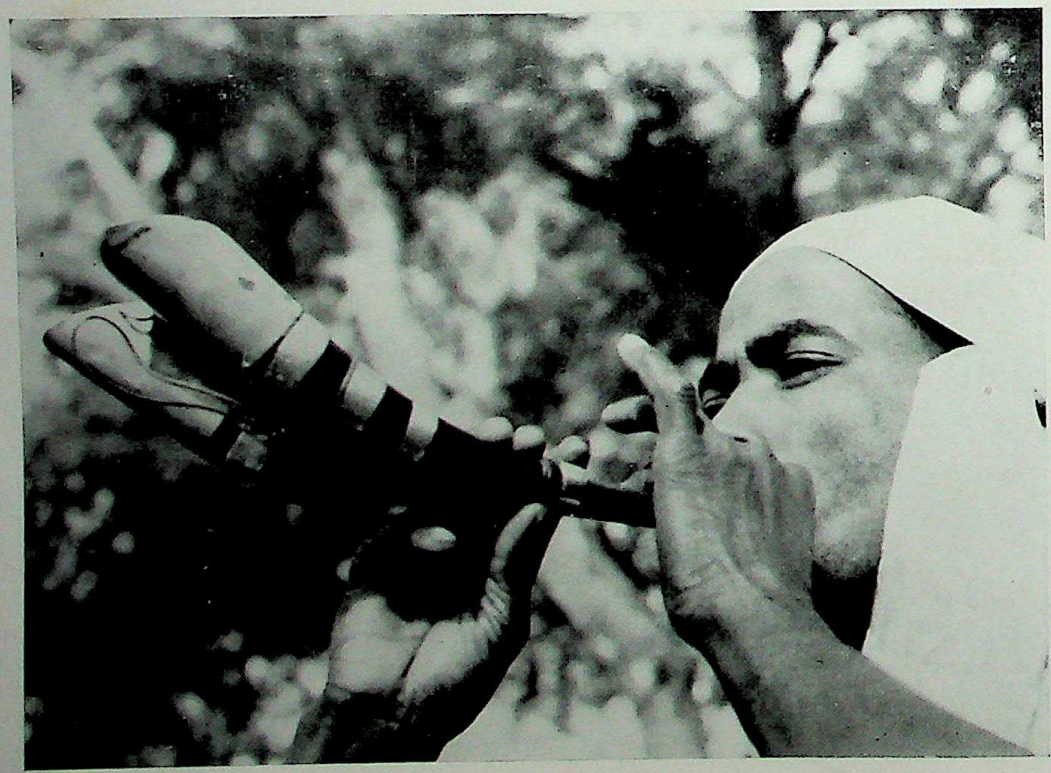

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CLASS III—SUSHIR VADYA

Aerophonic Instruments or Aerophones

DIVISION I — LIP VOICED

The lip voiced instruments in India are musically unimportant and are found in their most elementary and simple form. Musically, they are almost in their first stage of development and have apparently ceased to grow ever since the principle and application of lip voiced sound production was discovered. Among the available instruments of the family on the one hand are human bone horns — the most primitive of the horns available anywhere in the world and on the other the trumpet-like Bankia, Turhi or Karna which are not far from the original musical discovery when it was first applied.

The use of the instruments of this family is confined to temple and family worship, religious ceremonies, procession and pageantry, rituals and group dancing.

The tonal quality of the instrument is variable depending on the size and shape of the tube used. They are capable of producing loud and voluminous sound, from deep bass to piercing shrill notes. The tonal dynamics and pitch of the instruments can be controlled only by the movement of the lips and by the pressure used in blowing.

The instruments are common all over the country. Among others of similar make not included in this collection are Shring, Kahala, Kombu and so forth.

Sub-Division A — Singha Types

182. KANGHING — Laddakh (Tibet border)

Made of human bone, two-small openings at the lower end. Silver mouth piece. Decorated with silver bands and beads (length 34 cm.).

183. SHANKHU — Madras

184. SHANKH — Rajasthan

185. SHANKH — Gujarat

The conch shell is an ancient lip voiced instrument used in temples, religious ceremonies and processions.

186. SINGHA — Madhya Pradesh

187. GOICHEI — Manipur

188. SINGHA — Orissa

189. SINGI — Madhya Pradesh

190. KOHUK — Madhya Pradesh

The instruments are made of natural horn. The first two have no mouthpiece. The embouchers are formed by sawing off the horn tip. The Singha of Orissa has a bamboo mouthpiece. Similar instruments of animal horn are used by Bhils and Maria tribes of Madhya Pradesh, called Singi and Kohuk respectively.

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191. SINGI — Rajasthan

The tiniest lip voiced instrument. Cylindrically bored piece of wooden tube not longer than the little finger (6 cm.) with a mouth rest. Requires high pressure blowing. Produces single shrill note. Used by mendicants in Rajasthan.

192. SINGHA — Rajasthan

193. BINNOOR — Madhya Pradesh

Horn-shaped, made of bronze, with integrated mouth-piece. Used in processions, temples and religious ceremonies. (length 46 cm.).

Binnoor of Madhya Pradesh is a highly ornamented brass turmpet used by the Maria tribe.

194. NARSINGHA — Bihar

'C' shaped horn. Made in two parts of conical bronze tube with wide bell shaped opening. Used by Oraon tribe in group dances and ritualistic ceremonies. (length 120 cm.).

195. KAKAD SINGHI — Gujarat

'C' shaped bronze horn made in two parts. Has a mouth piece and decorated mouth opening.

Sub-Division B — Turhi Types

196. TURHI — Rajasthan

(length 109 cm.)

197. TURHI — Rajasthan

(length 69 cm.)

Made in two parts. Conical-straight brass tube with integrated mouth-piece.

198. TURI — Orissa

Made in three parts — conical straight brass tube — with integrated mouth piece. Used all over Orissa in Paik dancing and in temple rituals. (length 85 cm.).

199. BHENR — Bihar

(length 148 cm.)

200. TURHI — Bihar

(length 95 cm.)

201. TURHI — Bihar

(length 127 cm.)

Made of a thin sheet of bronze — 4/5th part is cylindrical and 1/5th bell shaped. Opening is conical. An equal length of bamboo stick tied to the body helps to support and keep the instrument straight. Used by the tribals in group dancing and ritualistic ceremonies.

202. KARNAT — Gujarat

Made of long bronze cylindrical tube in three parts. The smallest upper part is conical shaped. Has an integrated mouth piece. (length 170 cm.).

203. BHUNGAL — Rajasthan

Made of brass or aluminium. It has a long conical tube with funnel-shaped mouth opening. Mainly played by Bhavai community of the Mewar area.

204. BHUNGAL — Gujarat

Made of thin brass shell in two parts, conical bore. Wide and flat conical opening (diameter 45 cm.). Has no mouth piece. (length 140 cm.).

205. KARNA — Rajasthan

Made in two parts, conical straight brass tube with wide funnel-shaped opening. Integrated mouth-piece. (length 166 cm.).

206. THUNCHEN — Laddakh (Tibet border)

Made in three parts — conical straight bronze tube with wide funnel-shaped opening with integrated mouth-piece. Highly engraved on joints. (length 162 cm.).

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207. BARGU Rajasthan

Made of brass in two parts. 'S' shaped, one part cylindrical tube with long conical cup-shaped opening. Raised integrated mouth-piece. Used mainly by Sargara community. (Total length of the tube 114 cm.).

208. BANKIA Rajasthan

Made of brass in two parts. Entwined double 'U' shape — one part cylindrical with graded conical second part and saucer-shaped opening. An integrated mouth-piece. Engraved body. (Total length of the tube 186 cm.).

209. TURI Uttar Pradesh

Made of bronze in three parts. Similar to Bankia (No. 208) in construction. (Total length of the tube 182 cm.).

210. NAGFANI Rajasthan

Made of bronze in two parts. Serpentine-shaped. One part cylindrical tube with conical bell-shaped opening and has a decorative metal tongue. Integrated mouth-piece. Engraved body. (Total length of the tube 159 cm.).

211. NAGFANI Gujarat

Made of bronze in two parts. Similar to (No. 210).

DIVISION 2 — FLUE VOICED

The Aerophonic instruments of the flue-voiced variety consisting of various types of flutes will be considered in the following three groups:—

Sub-Division A : Flute blown from the end side.

Sub-Division B : Flute blown vertically.

Sub-Division C : Flute blown transversely.

The flutes blown vertically and transversely are further sub-grouped as single flutes and double flutes.

Structurally all flutes included in this collection have a cylindrical bore. In most parts of the country the natural tube of bamboo of different bore, diameters and lengths, is the most favoured and accepted material. The variations in their acoustical and musical make are determined by use of bamboo tube of varying length and diameter.

The end blown flute seem to be rare, the only specimen included in this collection is the Narh of Rajasthan. Similarly only examples of double transverse flutes are the Ek-Bandi and Do Bandi Bansi of Orissa and Veno of Gujarat.

Sub-Division A — End blown flutes

212. NARH Rajasthan

Made of Kangore wood (a bamboo-like plant grown in Rajasthan deserts); both ends open; 4 finger holes at the lower end. Blown from the upper end; held transversely. (length 54 cm.).

The manner and technique of blowing the Narh deserves attention: unlike the ordinary flutes, 'voiced' by ordinary wind blowing, the blowing of Narh includes an element of throated throw of 'voice', which gives the flute its drone note. It is mainly played to weave note patterns. A complete melodic tune is never attempted. Used by the shepherd community of the Western desert areas of Rajasthan.

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Sub-Division B — Vertical blown

GROUP I — SINGLE FLUTE

213. BANSURI Madhya Pradesh

(length 29 cm.)

214. PELI Rajasthan

(length 30 cm.)

Made of bamboo. Whistle blown. Both the flutes have six holes each on the lower side.

The Peli is used by the Meo community for accompaniment with singing at an unnaturally high pitch.

215. BANSURI Rajasthan

Cylindrical bamboo tube. (length 42 cm.). One end stopped. Eight finger holes. Popular all over Rajasthan.

216. BANSARI Madhya Pradesh

Cylindrical bamboo tube. Both ends stopped. Four finger holes on the lower end. The flute is of tribal origin.

217. SIPHUNG Assam

Cylindrical bamboo tube. (length 65 cm.). One end stopped. Five finger holes. Used by Boros for accompaniment with Bodo songs.

GROUP II — DOUBLE FLUTE

218. ALGOJA Rajasthan

The double-flute — Algoja as it is called in many parts of the country — is one of the most popular types of flutes among the cattle-grazers in rural India. Its size differs from region to region, as also the material used in its make.

The Algoja of Rajasthan is a whistle blown, vertically played double flute made of cylindrical tubes of wood of equal length, measuring 48 cm., with 6 finger holes on the lower end in each.

Held jointly in the hands, the two flutes are blown simultaneously and both are stopped on the first three or four finger holes. Also called Peli when played singly as single vertical flute. The Algoja for the Meos of Alwar district is an accompanying instrument. In other parts of Rajasthan it is used independently.

219. PAWO Gujarat

Similar to Algoja of Rajasthan (No. 218) but smaller in size. The drone flute has one finger hole and the main flute has seven and one in rear. Bamboo tubes measure 27 cm. each.

220. SATARA or PAWA Rajasthan

The Satara is a whilstle-blown double vertical flute made of two cylindrical wooden flutes of equal length measuring 58 cm. 6 finger holes on the drone flute and 9 (3 redundant) on the flute used for actual playing. Held jointly, the two flutes are blown simultaneously (unlike the Algoja which is played on both flutes cojointly). One of the two gives the drone in support of the other flute which is stopped on the finger holes. Holes on the drone flute could be stopped (by wax) to alter the scale.

Note patterns of great variety are played on the instrument. It is usually played independnetly. Used by Jat community of Jaisalmer and other shepherds of the desert areas.

Sub-Division C — Blown Transverse

GROUP I — SINGLE FLUTE

221. SHUMUL Tripura

Cylindrical bamboo tube (length 59 cm.), one end stopped, 6 finger holes. Used for accompaniment with dance and music.

GROUP II — DOUBLE FULTE

222. EK BANDI BANSI Orissa

Cylindrical bamboo tube; length 50 cm. Five finger holes on the lower end. Single emboucher partitioned in two by fixed wax, full bore opening on the lower end. The upper side stopper is pierced by small hole. When blown with emboucher fully open, two vibrating air columns are created at both ends of the flute. The upper part of the flute gives the drone, while the finger holes on the lower side are stopped.

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223. DO-BANDI BANSI Orissa

Cylindrical bamboo tube. Total length 72 cm. Do Bandi, literally means two tied into one, and the Bansi means flute. Thus the Do Bandi Bansi is two flutes in one; five finger holes each on the two ends of the flute.

Two sets of embouchers, one for each, are diffused into two by fixed wax. Between the two embouchers is another hole on the body connecting the tube from inside. Distance from embouchers to the end on one side is 29 cm. and on the other 31 cm. The instrument is used by cow-herd communities of Orissa for accompaniment with dance and music.

224. VENO or VANSO Gujarat

Cylindrical bamboo tube measuring 50 cm. Single emboucher in the centre of the body. Four finger holes on both sides of the tube. The Veno is made of two whistle blown vertical flutes held together at their blowing ends by a metal tube. Blown from the central emboucher, the finger holes at both ends are stopped simultaneously. The Veno essentially employs the principle of double whistle blown vertical flutes but with contrivance of a connecting metal tube and with single emboucher, it is turned into a double transverse flute. It is used by cow-herd communities of Saurashtra region. The flute is also called Piho or Pisvo in other parts of Gujarat.

DIVISION 3 — REED VOICED

The reed vibrated, among the Indian folk musical instruments, can be divided in three main subdivisions:

Sub-Division A : Free reed nstruments

Sub-Division B : Single reed instruments

Sub-Division C : Double reed instruments

The single reed instruments could be further divided according to the mode and manner of control exercised by the player over the reed. The tone and dynamics of such instruments can be controlled directly by placing the reed in the mouth and indirectly, where the reed is covered by a gourd or by any other air chamber. The instruments have been dealt with in the above order.

Sub-Division A — Free Reed

225. BOLI or PIPERI Rajasthan

Musically least important, only example of its type is Boli or Piperi used by the traditional Rajasthani puppeteers. It consists of a slotted bamboo frame tied at two ends with a rubber tongue placed in between the slots. The slotted frame is placed in the mouth and actuated by air pressure. The puppeteers use it for spoken dialogue and singing for the puppet characters.

Sub-Division B — Single Beating Reed

226. BEEN Uttar Pradesh

227. PUNGI or BEEN Rajasthan

228. PUNGI or BEEN Madhya Pradesh

229. NAGASWARAM Andhra

These four instruments are of similar make. They have two parallel bamboo pipes of equal length, each with a single beating straw reed which is inserted into the lower side of the gourd (fixed by wax) forming the chamber. The blow pipe is an extended portion of the gourd.

The two reeds are tuned to a common pitch. One of the two pipes has a variable number of finger holes

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(5 to 8). One of these pipes gives the drone while the other is stopped on finger holes. It has a thumb hole in the rear. A third pipe is sometimes attached to exercise greater tone control.

The instrument is associated with the nomadic community of Jogis, snake charmers, all over the country.

230 TARPU or PAVRI — Gujarat

Made in three distinct parts. Upper — a narrow elongated gourd forming the air chamber; Central — two parallel cylindrical bamboo tubes of equal length with two straw reeds and 3 — 5 finger holes-fixed by wax to the lower side of the gourd and Lower — an arched funnel-shaped opening made of Tar-leafs. The reeds, controlled indirectly, are covered in the air chamber. A mouth-piece is fixed in the upper part of the gourd. In playing position the instrument is held vertically.

The instrument is used by the tribals of Gujarat in Dangi, Surat and Bulsar districts for accompaniment with group dancing.

231. MURLA — Rajasthan

Instrument structurally similar to Been or Tarpu (No 230). It has two single beating reeds made of Kangore straw which gives the instrument much greater tonal range than its counterparts. Sometimes also made of a single hollowed piece of wood.

Used by the Langa community of western Rajasthan, it is generally played in unison with Surinda — a bowed string instrument.

232. KHUNG — Manipur

It has for an air chamber a small ball-shaped gourd with protruding nozzle. A blow-pipe, made of straw is attached to the nozzle. Six straw tubes, in groups of three each, are fixed to the upper side of the gourd. All the six tubes, each with a single beating reed (made of brass), are fixed inside the air chamber.

Each tube has one finger hole at the lower end. Used for accompaniment with dance by the tribals of the Manipur valley.

233. CHENCHUKHARRA — Andhra

Long bamboo flute measuring 91 cm. with six finger holes on the lower side; stopped on one side. Vertically held, the instrument is blown from a small straw blow-pipe fixed to the body which contains a single beating reed made of straw. Used by Chenchu tribe of Andhra Pradesh.

234. PEPA — Assam

Made of two small horns, each with conical metal bells and two cylindrical bamboo pipes of equal length each with a single beating straw reed. Three finger holes on one and four on the other. The reeds are placed directly in the mouth. Metal loops are inserted on the two horns. Used in Assam for accompaniment with dance and music.

235. MASHAK — Rajasthan

A primitive instrument of the bag-pipe family, it is made of a leather bag — full size goat skin almost in its natural shape. A small blow-pipe which also serves as a stop valve for the air. Uses two sounding pipes fixed to the bag with six finger holes and two single beating straw reeds. The inflated bag is operated by pressure of the arm.

There are villge ensembles composed of the instrument. It is used all over Rajasthan by Bhenronji's Bhopas in accompaniment to their singing.

Sub-Division C — Double beating reed

The double beating reed principle of sound production, as applied to Indian Musical Instruments, has given birth to a common and widespread intrument that can be recognised throughout the country as the Shahnai type (and its derivative names) excepting the instruments of the South Indian origin.

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The following features are common to all instruments of this family:—

(1) All instruments use double beating reed made of the leaf of the palm tree family.

(2) The reed is controlled directly by placing it in the mouth.

(3) Body is made of wood or bamboo tubes of conical or cylindrical bore with wooden or metal bell.

(4) The mouth-piece is made of a metal nozzle inserted into the upper bore. A mouth rest is fixed to the nozzle.

(5) The range of the instrument varies between $1\frac{1}{2}$ to $2\frac{1}{2}$ octaves.

(6) Generally used in the open-air for ceremonial occasions.

(7) The instrument is usually accompanied by (1) large size drums to match with its tonal and open-air character and by (2) a supporting drone.

236. PENDRE — Bihar

Made in two parts: bamboo tube and engraved metal bell; length (tube 15 cm.; bell 10 cm.). Six finger holes. Used by Oraon tribe in Bihar.

237. TUTI — Jammu & Kashmir

Single piece wooden tube with integrated bell (length 30 cm.). Cylindrical bore. Eight finger holes and a thumb hole in the rear. Used in all parts of Kashmir in indigenous folk theatre of Bhands.

238. SANAI — Rajasthan

Single piece wooden tube with integrated wide bell opening; cylindrical bore (length 32 cm.); seven finger holes and one thumb hole in the rear.

239. TOTO — Rajasthan

Single piece wooden tube with integrated bell (length 30 cm.); cylindrical bore; seven finger holes and one thumb hole in the rear.

240. SURNAI — Jammu & Kashmir

Single piece wooden tube with integrated bell (length 46 cm.). Conical bore. Seven finger holes and one thumb hole in the rear.

241. PIPANI — Maharashtra

Single piece wooden tube with integrated bell (length 44 cm.); cylindrical bore. Seven finger holes and one thumb hole in the rear. The double vibrating reed, with the metal nozzle fixed to a long wooden tube, is inserted into the main body.

242. SHAHNAI — Uttar Pradesh

Wooden tube with metal bell (length 43 cm.). Conical bore. Seven finger holes. Used all over Uttar Pradesh.

243. MOHURI — Orissa

Wooden tube, conical bore with metal bell (length 34 cm.). Seven finger holes. Common all over Orissa, it is used in folk dancing, temple rituals and ceremonies.

244. MOHURI — Madhya Pradesh

Made in two separate parts: (1) engraved metal bell and (2) cylindrical bamboo tube, 19 cm. long. Seven finger holes.

254. SHANAI — West Bengal

Wooden tube, cylindrical bore with metal bell (length 23 cm.). Seven finger holes. Used by the

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Dom community in Purulia district for accompaniment with Chhow Dance.

246. MORI — Mysore

Wooden tube with metal bell (length 59 cm.), conical bore. Eight finger holes and four vent holes on the sides.

247. OTTU — Madras

Made in two parts: wooden tube for the body and closed wooden bell which has a small hole (length 82 cm.). Conical bore. It has no finger holes. Used for drone accompaniment with Nagaswaram to which it resembles in shape. Sometimes it also has four or five holes in the rear which can be stopped with wax to reach the desired pitch.

248. NAGASWARAM — Madras

Made in two parts; wooden tube for the body and large wooden bell (length 78 cm.). Conical bore. Eight finger holes and four vent holes on the sides. The Nagaswaram is a highly developed instrument and has been elevated to classical heights in the Karnatak School of Music. Nagaswaram ensembles, in company with Ottu and Thavil players — called Periya Melam or Tanjore band are popular all over South India.

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Class IV TAT VADYA

Chordophonic Instruments or Chordophones

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Class IV — TAT VADYA

Chordophonic Instruments or Chordophones

DIVISION 1 — By bowing

SUB-DIVISION
- A Without Frets
- B With Frets

DIVISION 2 — By plucking

SUB-DIVISION
- A Open Strings
- B With Frets
- C Without Frets

PLATES: 21. *Kamaicha*, Rajasthan; 22. *Chikara*, Madhya Pradesh; 23. *Tuila*, Orissa; 24. *Jantar*, Rajasthan; 25. *Banam*, Bihar; 26. *Sareja*, Assam.

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CLASS IV—TAT VADYA

Chordophonic Instruments or Chordophones

DIVISION 1 — BY BOWING

Sub-Division A — Without Frets

249. CHIKARI

An improvised bowed toy-instrument made of a small cup-shaped earthen bowl for belly, pasted over with paper; has a bamboo stick for its body and a single steel string is tied to a peg and played by a steel-wire bow.

Essentially a plaything, its musical significance is indeed very limited (length 38 cm.).

250. JOGI KENDRA Orissa

Belly made of coconut shell; bamboo body which serves as the finger-board. Parchment laced to the coconut shell. (The leather lacing is similar to that generally used for membranophones). Single hair string hooked on the underside by a cotton loop and tied to a peg on the upper end. Wooden bridge. The string, tied to the body by a cotton tag on the upper end, acts as the nut.

Played by a small triangle-shaped bow made of bamboo and hair. The bow is adjustable and can be brought to the desired tension by a pull of the thumb. Jinglebells are tagged to the bow. (length 42 cm.).

251. MAJHI KENDRA Orissa

The belly is made of a horn with its wider side open. A bamboo body serves as the finger-board. Parchment nailed over the open end of the horn; wooden bridge; single hair-string, hooked on the underside by a cotton loop and tied directly to the body on the upper end. No pegs. Played by bow made of curved bamboo and hair. A cotton tag tied to the body over the string serves as the nut which can be moved at will to increase or decrease the tension of the string. Sometimes the belly is also made of coconut shell or hollowed wood. Used in the tribal areas of Mayurbhanj district. (length 64 cm.).

252. KENDRA Bihar

A notable feature of the instrument is its use of the tortoise shell for the resonator. It gives the belly a shape distinctly different from those of similar instruments. The contour of the belly apparently eliminates the need for a bridge. The parchment is nailed to the shell. The bamboo body gives the instrument its finger-board. Bow is made of a steeply arched thin stick with hair. It has no pegs and the string is hooked on the under side and tied directly to the body on the upper end. A cotton-tag, tied to the body over the string, serves as the nut which can be moved at will to increase or decrease the tension of the string.
Used by the Munda tribe for vocal accompaniment. (length 79 cm.)

253. BANAM Bihar

The instrument is principally the same as Kendra of

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Bihar (No. 252) excepting for its shape and the material used in the construction. It is made of a single hollowed block of wood, parchment-covered, elongated belly and a slender body. The reverse side of the belly is beautifully carved.

The instrument is slung by a cotton cord around the neck. It is used by the Santhals for accompaniment with singing. (length 74 cm.).

254. PULLAVA VINA or VEEN KUNJU Kerala

Shallow circular wooden resonator with parchment laced to the belly. The body, made of wood, is fixed on the top curvature of the belly by a long wooden nail. Has a peg box for a single string of fibre of Chunnanbu Valli. The same fibre is used for the bow. Has a bridge and a nut. The lower end of the string is held by a wooden nail.
It is used by the Pullavan community for accompaniment with singing in praise of snake deities. (length 49 cm.).

255. CHIKARA Rajasthan

Belly made of hollowed wood or coconut shell; bamboo body serves as the finger board. Parchment over the belly is laced to the shell. Three main strings — two made of hair and one of steel — hooked on the underside and tied at the upper end to three tuning pegs. Notched wooden bridge. The strings are pressed by the finger tips against the board. Played by a bow made of curved wooden stick. Used by Garasia community for vocal accompaniment. (length 65 cm.).

256. CHIKARA Madhya Pradesh

Made of single hollowed block of wood. Parchment pasted or nailed to the belly. Notched wooden bridge. Three main steel strings hooked on to the underside and tied to the tuning pegs. Has no nut; three sympathetic strings tied to pegs on the left side of the body. The body is hollowed on the reverse side. The strings are pressed against the board by the finger tips. The bow is made of a curved cane stick and hair with jingle-bells attached to it.
Used by the Pradhans of Madhya Pradesh for accompaniment with vocal music and folk dancing. (length 50 cm.).

257. CHIKARA Rajasthan

Similar to the Chikara of Madhya Pradesh, it is slightly smaller in size and has no sympathetic strings. Used by the Meo community of Alwar district for vocal accompaniment. (length 51 cm.).

258. CHIKARA Madhya Pradesh

The instrument is of tribal origin. Triangular in shape, it is hollowed out of a single piece of wood. Arched belly with parchment nailed on it. Body hollowed on the reverse side; has a finger board and a peg box for 2 main strings — 1 bronze and 1 steel. Has a fixed bridge but no nut. The strings are held on the underside by an extended part of the body. Seven sympathetic strings pass through holes in the front of the body. Tuning pegs on the right side. Played with small-size bow of bamboo stick and hair. (length 60 cm.).

259. SARANGA Jammu & Kashmir

Hollowed from a single piece wood with parchment pasted on the lower part of the bi-partitioned belly; other half has open hollow cavity. The entire length of the body is an integrated single unit. Four strings — 2 gut and 2 steel — tied in an elliptical peg box. All strings are held on the underside by three separate iron pins nailed to the belly. Movable notched wooden bridge. No nut. Arched wooden stick and hair for the bow. Used for accompaniment with vocal music. (length 58 cm.).

260. CHAKARA Jammu & Kashmir

Belly made of coconut shell; lathe finished wooden body which serves as the finger board. Parchment is pasted over the belly. Three main hair-strings are fastened to a hook on the underside and to tuning pegs on the upper end. Three sympathetic steel strings tied to pegs on two sides of the body. Wooden bridge notched on the top for the upper set of strings, has three holes for sympathetic strings. Played by a bow made of a curved wooden stick and hair. Used for vocal accompaniment. (length 66 cm.).

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261. KOKA Maharashtra

Diminutive in size, it has a coconut shell for belly with pasted parchment. Thin wooden rod for body passing through the shell. Two steel strings tied to an iron hook on the underside and to the tuning pegs at the upper end. Notched wooden bridge and raised nut with holes for the strings. Played by a curved wooden bow with jingle-bells attached to it. Used by mendicants for vocal accompaniment with ballads on the lives of Raja Gopichand and Raja Bharathari. (length 41 cm.).

262. TENKAYA BURRA Andhra

Similar to Koka of Maharashtra (No. 261), it is used for vocal accompaniment by mendicants of Andhra. (length 49 cm.).

263. PENA Manipur

Made of coconut shell belly; lathe-finished, curved wooden body which serves as the finger board. Parchment is pasted over the shell.

Single hair string, fastened inside the belly through a hole on the underside and tied directly to the body on the upper end. No pegs. Has a crescent shaped notched wooden bridge which can be moved at will to increase or decrease the tension of the string. Played with a long collapsible bow-76 cm. in length and made in three parts ; (1) an arched iron rod ; (2) bamboo handle and (3) hair stitched to cotton pads at both ends and joined to the main body of the bow. Rows of small jingle-bells tied to the iron rod; the hair is brought to tension by a pull of the thumb.

It is a popular string instrument used all over Manipur for accompaniment with dance and music. Its variants are also found in and around the eastern hilly region of the Himalayas. (length 40 cm.).

264. LHA Manipur

Smaller in size, used by Kabui Nagas of Manipur valley, its construction, shape and method of playing are similar to that of the Pena (No. 264); (length 31 cm.).

265. CAMPURAN Tripura

Made of single hollowed piece of wood. Long cylindrical resonator for the belly over which a leaf is fixed by wooden nails. Three strings: one of gut and the other two of steel, tied on the upper side to the tuning pegs in the box and to an integrated wooden piece on the underside. (length 101 cm.).

The Instruments No. 266 to No. 272 have been discussed below both individually, for their differences, and collectively for certain common features, namely :—

All instruments are bond by common nomenclature — Sarinda and its derivatives. The instruments have a vault-chested, highly arched bi-partitioned belly which has one part covered with parchment-pasted or nailed, and the other part is an open cavity. These instruments are hollowed out of a single block of wood with integrated head — (with peg box) ; and body — (with small finger board), hollow on the reverse side. All have a peg box and a movable notched bridge.

The most musically evolved instrument in this group is the Saran (No. 272) of Kashmir. The Banam (No. 266) and Sananta (No. 269) of Bihar and Manipur respectively are roughly made tribal instruments.

266. BANAM Bihar

A roughly made instrument used by the Santhal tribe of Bihar for accompaniment with singing. It is slung around the neck. Unlike others of this group, it has a flat-chested, rectangular belly. Single gut string tied in the peg box. The Banam of Bihar referred to earlier (No. 253) distinctly deviates from this one both in its acoustical quality and constructional features. (length 70 cm.).

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267. SARINDA Assam

Has three main strings tied on the underside to a pin. Has no nut. (length 67 cm.).

268. SARINDA Manipur

Has three cotton strings tied on the underside to a pin, an interesting bird motif on top of the peg box. The bow of the Sarinda has bamboo-fibre strings. Used by the tribals for accompaniment with vocal music and dance. (length 75 cm.).

269. SANANTA Manipur

Arched-shaped belly, the instrument is beautifully elongated. It has lizard parchment with five sound holes; 4 strings tied to tuning pegs in an ellipitcal peg box and on the underside to an integrated wooden-hook. (length 74 cm.).

270. SARINDA Tripura

Three main strings are tied to tuning pegs in an elliptical peg box and on the underside to an integrated wooden hook. Has a peacock motif mounted on top of the peg box. (length 58 cm.).

271. SURINDA Rajasthan

The Surinda has three main strings : 2 steel and 1 gut tied to pegs in an elliptical peg box on the upperside; 6 sympathetic strings — called jeel and jhara. The 2 jharas pass through the nut and are tied to pegs in the box. The 4 jeels are tied to tuning pegs on the right-side. Both the bridge and the nut are movable. The finger - board is separately fixed, covering the hollow cavity in the upper part of the body. Lower ends of the strings are held by a pin. Used by the Langa community of the western desert areas of Rajasthan. The instrument is exclusively used for accompaniment with wind instruments like Murla and Satara. (length 5 cm.).

272. SARAN Kashmir

Parchment covers the entire length of the belly; the body is hollowed on the reverse side. Four main strings: 2 steel and 2 gut, fixed in a square peg box on the upper side. The main playing string is of steel. 19 sympathetic strings fixed to smaller tuning pegs on the right side. The sympathetic strings are passed through tiny holes, diagonally pierced in the finger board. The bridge has a number of holes for sympathetic strings. The lower ends of the strings are held by an iron hook. Both the bridge and the nut are movable. The Saran is a part of an instrumental ensemble called Chakkari — a style of folk singing popular in the Kashmir valley. (length 54 cm.).

273. RAVAN HATHA Rajasthan

Belly made of coconut shell, it has a long bamboo body measuring 72 cm. Parchment stretched across is laced on the shell. Unlike other instruments of similar make, the body here does not serve the purpose of a finger-board. Two strings passed across a notched wooden bridge (1) the main playing string made of hair and (2) the other made of more than two steel wires twisted into one. The main hair-string is tied to an iron hookbar fastened on the underside and is would around a long tuning peg placed in the middle of the body. The main string is positioned outside the body at an angle and is played upon by a touch of the underside of the first knuckle of the fingers. Has a number of sympathetic steel strings, varying between 3— 16, which are tied to long protruding tuning pegs, placed on all three visible sides of the instrument and are passed through holes in the bridge. In playing position, the instrument is held with its belly resting against the chest — the body of the instrument making an angle of 60 degrees. The instrument has no finger-board, nut, or head. It is a unique example of an open string bowed chordophone.

The bow of the instrument is made of a curved wooden stick or iron rod; has jingle-bells attached to it. It is used for vocal accompaniment by Bhopas who are the singers of the ballad on the life of Pabuji — a pastoral hero. (total length 84 cm.).

274. KAMAICHA Rajasthan

Hollowed out of a single block of wood with integrated peg box, finger-board and belly. For belly, it has a large circular wooden resonator with parchment pasted over it. Notched bridge. A nut, used

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only for a group of 9 steel strings. Four main strings, 2 of gut and 2 of steel. Four sympathetic strings on pegs on the right side of the body. 6 steel strings are tied in the peg box. All strings on the underside are tied to a stick placed below the integrated wooden hook. The group of 9 steel strings, described above, are also bowed, along with the main string. It is played by a long and curved bow of wood and hair.

It is used by Manghniars, a class of professional singers, inhabiting the western border districts of Rajasthan. (length 75 cm.).

275. SAZ-E-KASHMIR Jammu & Kashmir

Round decorated wooden belly with pasted parchment. Body is made of lathe-finished wooden rod with peg box for 3 main strings of gut. Fixed semi-circular notched bridge. No nut. Fourteen sympathetic strings, on tuning pegs — 7 on right side and 7 on left side of the body — held on the underside by a long iron bar fixed into the belly.

Adjustable bow is made of slightly curved stick and hair. The instrument is used for accompaniment with vocal music. (length 107 cm.).

The following instruments (No. 276 to 280) of the bowed string family, bound by a common nomenclature: Sarangi and its derivatives — are considered first as a group, for characteristics common to all and then individually for such differences as are peculiar to each of them. Common features are :

(1) The instruments have a vault-chested, slightly arched belly.

(2) Hollowed out of a single block of wood with integrated head (with peg box); body (with finger board) hollow on reverse side and parchment covered belly.

(3) Fixed notched bridge with two parallel rows of tiny holes for sympathetic strings.

(4) 4 main playing strings and variable number of sympathetic strings between 9 and 25.

(5) All strings are tied on the underside to a flat wooden piece integrated with the wooden belly.

(6) A notable feature that distinguishes the Sarangi of Folk Music from the one used in Classical Hindustani Music is its manner of bowing. The former emphasises rhythmic bowing for accentuating the rhythmic movement of the musical piece.

(7) The instruments are generally used by professional singers of traditional families for accompaniment with vocal music.

(8) The main string is played by the touch of the finger nails.

The Sarangi of Classical Hindustani Music, which is a natural and logical development of the earlier folk variety can match in its refinement and sophistication any other instrument in the chordophonic family.

276. DHANI SARANGI Rajasthan

Also called Ded Pasli Sarangi for its unique shape. Of the 4 strings, 2 are made of steel and 2 of gut. Main string is made of steel. 14 sympathetic strings, 9 on the right side and 5 on the front side of the instrument. The belly of the instrument is arched only on one side, the other side being in alignment with the finger-board. Used by Jogi community for vocal accompaniment. (length 49 cm.).

277. GUJRATAN SARANGI Rajasthan

Main string is of steel. Of the four strings, 2 are of gut and 2 of steel. 9 sympathetic strings all on tuning pegs on the right side. Used by the Langa community for vocal accompaniment. (length 58 cm.).

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278. JOGIA SARANGI — Rajasthan

Main string is made of gut. Of the four strings, 2 are of steel and 2 of gut. 11 sympathetic strings all on tuning pegs on the right side.

Used by Jogi community for vocal accompaniment with ballads on the lives of local religious heroes. The well-known ballad of Nihalde Sultan is sung to the accompaniment of this instrument. (length 53 cm.).

279. SINDHI SARANGI — Rajasthan

Main playing string is of steel. Of four strings, 2 are made of gut and 2 of steel. 25 sympathetic strings tied to 16 tuning pegs on the right side and 1 on the left side and 8 in the peg box. One sound hole close to the body.

Used by the Langa community for vocal accompaniment. (length 63 cm.).

280. SARANGA — Jammu & Kashmir

The main playing string is of steel. Of the other 4 strings 2 are of gut and 2 of steel. 18 sympathetic strings: 12 on tuning pegs on the right and 2 on the left side of body; another 2 each on both sides of the peg box.

The bow has jingle-bells attached to it. Used by Jogi and Garadi communities for accompaniment with folk songs of the Bhakhan variety (length 62 cm.).

Sub-Division B — With frets

281. JANTAR — Madhya Pradesh

Jantar of Madhya Pradesh is the only representative instrument collected so far, in the family of bowed strings with frets. The other two examples of instruments of similar make so far available, fall into the group of plucked variety.

The body of the Jantar is made of a long piece of wood with 12 integrated cut-out wooden frets, a bridge, a vertical nut and a hook on the underside. (An all integrated body of the instrument is a unique example of craftsmanship and ingenuity in making musical instruments). Two gourds of equal size resting on cotton pads are tied to the body. Two playing strings of steel tied in the upper side to the tuning pegs and to an integrated wooden hook on the underside. The strings are placed at different points on the nut, giving them unequal height.

The instrument is slung verically by a cotton cord around the neck and played by a bow made of a curved bamboo stick and hair with jingle-bells attached to it. Used by the Pradhan community — the bards of the Raj Gonds of Madhya Pradesh — for accompaniment with vocal music, religious songs and ballads in praise of local heroes and deities. This instrument was obtained from Shri Shamlal Pradhan of Umaria village, Distt. Chhindwara, in September 1968. (length 86 cm.).

DIVISION 2 — BY PLUCKING

Sub-Division A — Plucked Open Strings

The instruments dealt with in the following sub-section are early products that developed in response to the need for a tonal and rhythmic beat to support the human voice in singing. These types can be considered in the following two groups under the broad sub-division 'plucked open strings':

GROUP I Single string instruments, both rhythmic and tonal in character.

GROUP II Multi-string drone instruments essentially tonal in character.

Note : Single string instruments of somewhat similar make but essentially rhythmic in character have been placed in the frictional and plucked variety of membranophones.

The following features are common to instruments both in Group I and II :—

(1) Common to all parts of the country with minor variations mainly in the use of hollow vessels for resonator.

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(2) One or more wire strings on tuning pegs, plucked by finger.

(3) Have limited two-fold function, to accompany vocal music with a tonal drone and, rhythmic beat.

(4) Where the instruments have a body, the bamboo is the most favoured material.

(5) String is held vertically away from the resonator.

(6) The singer himself plays on the instrument.

GROUP I

These can be seen as:

(a) Instruments with mechanical arrangement for increasing or decreasing the tension of the string either by the movement of the tuning peg or by pressing a flexible wooden frame that holds the string.

(b) Instruments with variable single note.

Sub-Group (a)

282. APANG — Rajasthan

Cylindrical metal resonator, bolted on the lower side to a flat wooden stick. Has an easily movable tuning peg on the upper side. (length 63 cm.).

283. EK-TARA or GOPI JANTRA — Orissa

284. ANAND LAHIRI — West Bengal

The two instruments are similar in construction consisting of a wooden cylindrical resonator held between a two-piece, fork-shaped flexible bamboo-frame with an iron string centrally passed through the underside of the parchment and tied to a tuning peg on the upper end.

The flexible bamboo-frame can be pressed at will to alter the vibrating length of the string while being plucked. Tonal variations of great variety are thus produced. In Bengal, the Baul singers use it for accompaniment to their singing.

Common all over Orissa, the Ek-Tara is used by minstrels for vocal accompaniment. (length 70 m.).

Sub-Group (b)

285. EK-TARA — Madhya Pradesh
(length 107 cm.)

286. EK-TAR — Kashmir
(length 112 cm.)

287. SODU BURRA — Andhra
(length 76 cm.)

288. NOONE GUDDALAVANI BURRA — Andhra
(length 94 cm.)

289. TUNTUNE — Maharashtra
(length 92 cm.)

290. TUILA — Orissa
(length 115 cm.).

Ek-Taras are common throughout the country and are used generally for accompaniment with devotional singing.

Bowl-shaped gourd resonator pasted over with parchment, with a hole through which a long bamboo stick is passed. A steel string, tied on the underside to the projecting body is passed across a bridge to the tuning peg on the upper end. Held vertically in the hand it is plucked by the finger.

A large-size gourd is tied to the central part of the bamboo body of the Sodu Burra. A single steel string on the peg is in horizontal position. Used by sooth-sayers called Noone Guddavani.

The Tuntune and Noone Guddalavani Burra are similar to the instruments discussed above except for their use of cylindrical wooden and metal resonators respectively. The lower side of the resonator is pasted over with membrane. A steel string is passed through a hole pierced in the parchment and from inside the resonator is taken to the tuning peg on the upper side. Both are plucked by finger. The resonator of the Tuntune is fixed to the body by a long bolt and is kept at an angle away from the body. Used all over Maharashtra for vocal accompaniment.

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Tuila is made of a small gourd resonator, open side down and tied to a bamboo body at the upper end by a chord which is taken to a raised circular bridge on the other end of the body. The gourd is twisted to bring the chord to tension and plucked by the finger. A tribal instrument of Mayurbhanj district, it is used for vocal accompaniment.

GROUP — II

291. TAMBURI — Mysore

Body and belly are made of hollowed wood in two separate parts. Four strings — 3 steel and 1 bronze — tied to pegs on the upper side, 2 each on right and left side of the body. Has a notched wooden bridge and a nut. Wooden serpent motif on the top. All four strings are finger plucked and strummed. Used by mendicants for rhythmic accompaniment with songs of devotional character. (length 84 cm.).

292. CHAUTARA — Rajasthan

Highly decorated wooden body and belly in two separate parts. Instrument similar to No. 291. It has no separate peg box. Four steel strings tied to pegs placed on the upperside — 2 in front and 1 each on the two sides. Used by Kamad community for rhythmic accompaniment with devotional singing. (length 115 cm.).

293. TAMBURA — Andhra

A highly decorated Garud motif on the top. Similar to No. 292. Used as drone and rhythmic accompaniment in Burra Katha — a form of folk theatre in Andhra. (length 97 cm.).

Sub-Division B — Plucked with Frets

294. KING — Jammu & Kashmir

The body of King consists of a round wooden bar with two gourd resonators, one bigger than the other, tied on the upper side to a peg across a wooden nut placed vertically on the body. The string is tied direct to an integrated bridge on the underside. Seven wooden brass-plated frets fixed to the body, close to the tuning peg. Held diagonally, with left side gourd resting on the left shoulder. The instrument is plucked by the fingers. (length 81 cm.).

295. JANTAR — Rajasthan

The shape and constructional details of the instrument resemble that of the King (No. 294). It has 14 bone frets fixed to the body by wax. Two main steel strings. It also has a steel string on the rightside, running parallel to the body which is used for rhythmic plucking (Chikari). Plucked by fingers and the thumb from below the strings.

Essentially a ballad instrument, it is used by the Bhopas — for accompaniment to singing the ballad on the life and exploits of Bagrawat — a pastoral hero. (length 104 cm.).

296. SETAR or SAITAR — Jammu & Kashmir

Narrow elongated body fixed to an egg-shaped wooden resonator. It has 7 steel strings tied through the nut, to tuning pegs placed in front and on the right side of the body at the upper end. Lower end of the strings are held by an integrated wooden hook. Notched square bridge. The first 2 strings are plucked by a wire plectrum and pressed against the frets. Nine gut frets tied to the body. Used for accompaniment in Chakkari form of singing and in the Sufiyana Kalam. (length 101 cm.).

297. NANTHUNI — Kerala

An all-integrated body made of a single hollowed piece of wood — including the elongated wooden belly, without parchment. Vertically placed are a bridge, 2 frets and a nut — all of wood. Two steel strings tied in the peg box on the upper side and to an iron hook bar at the lower end of the belly. Used by the community of musicians called Mannan for accompaniment with religious songs connected with the legend of Kannaki. (length 78 cm.).

Sub-Division C — Plucked without Frets

298. RAWAJ — Rajasthan

Round wooden resonator, parchment pasted over it. Has a finger board and an elliptical peg box. A

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notched wooden bridge and a nut. 4 main gut strings tied to tuning pegs on both sides of the peg box. Five sympathetic steel strings of which 4 are tied to tuning pegs in the upper end and one on the lower right side of the body. The smallest steel string is used for rhythmic plucking — (chikari). Plucked by wooden plectrum. Used for vocal accompaniment by the Bhopas of the Gayari community inhabiting the South Eastern part of Rajasthan and also by the Ravals of the Charan community — professional actors of the folk theatre in the region. (length 81 cm.).

299. DOTARA — Assam

Highly finished, elongated wooden body with a finger-board; an elliptical peg-box for 4 tuning pegs with bird motif on the top.
Round wooden belly covered with lizard skin with one sound hole. Notched wooden bridge and a nut. 4 strings of gut tied to an iron bar on the parchment and to an integrated wooden extension on the underside.

Strings are pressed against the finger-board and played by plectrum. Used for accompaniment with folk songs in Chandigarh, Assam particularly in Golpara and Kamrup districts. (length 80 cm.).

300. RABAB — Kashmir

Narrow, deep hollowed wooden sound-box with a finger-board. A peg-box for a group of 3 tuning pegs on each side. 6 strings — 4 of gut and 2 of steel. 11 sympathetic steel strings on pegs on the right side and 1 string for Chikari. Gracefully curved neck. Lower ends of strings held by a wooden hook. Notched bone bridge and wooden nut.

The first gut string is pressed against the finger-board and plucked by wooden plectrum. Unlike the Sarod of classical North Indian music, it has four gut frets on the upper part of the finger-board. The rest of the finger-board, also used for playing, has no frets. It therefore presents a unique example of an instrument of the plucked variety which is both fretted and non-fretted.

It is played both as a solo instrument and in accompaniment with folk singing and also as a part of the instrumental ensemble, Chakkari. (length 85 cm.).

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APPENDICES

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82. SHARMA, BHAGWAT SHARAN *Tal Prakash, Hathras, Sangeet Karyalaya, Hindi.*

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Some Collections of Musical Instruments

A list of institutions — Academies, Museums and Galleries in India — containing collections of musical instruments, both of classical and folk variety, is reproduced below. It presents representative names of the agencies throughout the country functioning in the field of musical instruments. The list will help scholars and students in locating important centres of study and collections. There are other known collections, particularly in the erstwhile princely States, which could not be included in the list.

Sangeet Natak Akademi,
(National Academy of Music
Dance & Drama for India),
Rabindra Bhavan, Ferozeshah Road,
New Delhi-1.

Tribal Cultural Research & Training Institute,
Hyderabad.

Assam State Museum,
Gauhati.

Bharatiya Nritya Kala Mandir,
Patna.

Bihar Tribal Welfare Research Institute,
Morabadi Road,
Ranchi-8.

Department of Anthropology,
University of Delhi,
Delhi-7.

National Museum,
Janpath,
New Delhi.

Adimjati Sevak Sangh,
Link Road,
Jhandewalan,
New Delhi-5.

Barton Museum,
Gandhi Smriti,
Bhavnagar-1.

Sangeet Nritya Natya Mahavidyalaya,
Chhabi Villa,
8, Kashi Vishwa Nath Plot,
Rajkot.

Tribal Research & Training Centre,
Gujarat Vidyapith,
Ahmedabad-14.

Jammu & Kashmir Academy of Arts
Culture & Languages,
Jammu and Srinagar.

Government Museum,
Pudukkotai.

Tribal Research & Development Institute,
Chhindwara.

Sangita Vadyalaya,
All India Handicrafts Board,
Ministry of Commerce,
Government of India,
College Park, 32 Millers Road,
Madras-10.

Government Museum,
Madras-8.

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Musical Merchandise,
18, Murugesa Mudali Street,
Chetput,
Madras-31.

Prince of Wales Museum,
Bombay.

Kelkar Museum,
Poona.

Folk Music Department,
Karnatak University,
Dharwar.

Tribal Research Bureau,
Bhubaneswar.

Rupayan Sansthan,
Village Borunda,
Via Pipar City,
Jodhpur.

Rajasthan Sangeet Natak Akademi,
Paota, Civil Lines,
Jodhpur.

Bharatiya Lok Kala Mandal,
Udaipur.

Department of Instrumental Music,
Banaras Hindu University,
Varanasi-5.

Anthropological Survey of India,
Government of India,
27, Chowringhee Road,
Calcutta-13.

Kerala Sangeetha Nataka Akademi,
Trichur-1.

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List of Folk Musical Instruments

The following list is the product of the search for and collection of folk musical instruments throughout the country. Its compilation has been made possible by pooling together the work and knowledge of numerous individuals and institutions.

The enumerated instruments, mainly of origin and use in rural India, are in addition to those which have been collected and are listed separately in the index. Though the instruments listed here could not be brought into the purview of this collection, the list is being reproduced with a view to preserving a record of their existence. It will serve future workers with an important source of reference.

The list has been arranged in alphabetical order: wherever possible, the cultural area of their origin and their place in the main musical classification has been indicated. The information has, however, not been authenticated by sufficient verification and cross-reference. No authority for its correctioness is claimed and therefore any conclusions based thereon must be preceded by further probing and verification.

Due to similarity in nomenclature of instruments in the adjoining regions and due to other known social and ethnological factors, the same instrument may have appeared in the list more than once. Transcription of spellings from the original names in many regional dialects may have led to the certain inescapable inexactitudes. Their classification may also have gone amiss for want of sufficient verification.

Nevertheless, the list is being reproduced because its utility will outweigh its obvious limitations and will benefit the future study of Indian Musical Instruments.

(Abbreviations : i—idiophone; m—Membranophone; a—Aerophone; c—Chordophone)

ABZEM — m Andhra
ACKDARI Mysore
AKARA — m Andhra
ALGOJA—a Rajasthan
ALGOZA — a Madhya Pradesh/ Maharashtra/Panjab
AMBADANI THALI — i Gujarat
ANAND LAHIRI — c Bengal/ Assam/Gujarat
ANDELU — i Andhra
ANTHARI Kerala
APANG — c Gujarat/ Rajasthan
ARAB CHATTI — m South India
ARAI — m Mysore
AYAR KUZHAL — a Madras
BAANK — a Bihar (Oraon)
BAGHRA — m Orissa
BAGILU — c Gujarat
BANAM — c Bihar/Orissa
BANKIA — a Rajasthan
BANPAI — c Bihar
BANSARI — a Madhya Pradesh
BANSHI — a West Bengal
BANSI — a Gujarat
BANS NAGARA — i Madhya Pradesh
BANSURI — a Madhya Pradesh/ Rajasthan
BARGU — a Rajasthan
BAYA — m South India
BEEN — a Uttar Pradesh
BHAIRONJI KE GHUNGHROO — i Rajasthan
BHAJAN CHAKKALU — i Andhra
BHANA — i Himachal Pradesh
BHANGA South India
BHAPANG — m Rajasthan
BHARU — a Madhya Pradesh
BHENR — a Bihar
BHERI — a Gujarat/Assam/Kerala
BHOMBE — a Bihar (Oraon)
BHORTAN — i West Bengal/Assam
BHUANGA — c Bihar
BHUNGAL — a Gujarat/Maharashtra/ Rajasthan
BHURI — a South India
BIDI — m Mysore
BILODI KUNDI — m Gujarat
BINNOOR — a Madhya Pradesh
BISHNI — a Himachal Pradesh
BOLI — a Rajasthan
BONGA — a Madhya Pradesh
BORTAL — i West Bengal/Assam
BRAHMA THALAM or BRIHAT TALAM — i South India
BUDABUKKALU or BUDUBUDUKE — m Andhra
BURRA — m Andhra
BURRAKATHA DAKKI — m Andhra
CAMPURAN — c Tripura
CHAKARA — c Jammu & Kashmir
CHAKKAI — i Kerala
CHAKWA — i Maharashtra
CHALLIKAI — m Kerala
CHANDRAKANTI Mysore
CHANDRA VADYAM Mysore
CHANDRA VALAYAM — m Madras
CHANG — m Rajasthan/Maharashtra/ Gujarat/Madhya Pradesh
CHANGU — m Bihar/Orissa
CHARH — i Rajasthan

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CHATKI (THISKI or THUDKI) — i Madhya Pradesh/Bihar
CHATKULA — i Madhya Pradesh
CHAUDHARA Maharashtra
CHAUGHADA Mysore
CHAUTARA — c Rajasthan
CHAVADKI Mysore
CHENCHUKHARRA — a Andhra
CHENDA — m Kerala
CHENDE — m Mysore
CHEPKA — i Bihar
CHERENDA Assam
CHHAINE Jammu & Kashmir
CHIFFANG — a Assam/West Bengal
CHIKARA — c Rajasthan/Madhya Pradesh
CHIKKA VINA — c Mysore
CHIMTA (Haribol) — i Gujarat/Panjab/Uttar Pradesh
CHINPIA — i Rajasthan
CHIPLIYA — i Maharashtra
CHIRUPARAI — m Kerala
CHITTIKAI — i Mysore
CHITTIKATALA — i Mysore
CHONAK — i Maharashtra
CHONKU — c Gujarat
CHORCHORI — m Orissa
CHOWDKI — i Maharashtra/Madhya Pradesh

DABBU Mysore
DAFARI — m Maharashtra/Gujarat
DAFLE — m Jammu & Kashmir
DAFRA — m Bihar/Himachal Pradesh
DAGAR — m Assam
DAGGUDU — m Andhra
DAGUDI (Kundi) — m Gujarat
DAHARA — i Jammu & Kashmir
DAHON Manipur (Kuki)
DAHPI Manipur (Kuki)
DAKI — m Mysore
DAKKI — m Andhra
DAKLU — m Gujarat
DAMAMA — m Rajasthan
DAMAMTOO Himachal Pradesh
DAMAR Mysore
DAMARAM — m South India
DAMARU — m Gujarat/Rajasthan
DAMARUGA — m Mysore
DAMBARU — m Orissa
DAMKEERI — Jammu & Kashmir/Himachal Pradesh/Laddakh
DAMRUKAM — m Madras/Kerala
DAMUWA — m Uttar Pradesh
DANDA — i Bihar/Madhya Pradesh
DANDIA — i Gujarat/Rajasthan/Madhya Pradesh
DANDTAL — i Uttar Pradesh
DANGI KUNDI — m Gujarat
DANKA — m West Bengal
DAPARDI — m Andhra
DAPHAAL — m Himachal Pradesh
DAPHDE — m Uttar Pradesh
DAPNA — m Andhra
DAPPU — m Andhra
DARUTALAM South India
DAULA South India
DAURU — m Himachal Pradesh
DAVALAI SANGU South India
DE ARI TAPPATTAI — m South India
DEP — m Maharashtra
DEREN-BONG-PEDEM—a Andhra
DERU — m Maharashtra
DERU (DHAK) — m Rajasthan
DESI SANTAR — c Gujarat
DHAD SARANGI — c Punjab
DHAK — m Madhya Pradesh/Bihar/West Bengal
DHAKI Bihar
DHAKO — m Gujarat
DHAMPLE — m Bihar (Oraon)
DHANI SARANGI (Ded-Pasli-Sarangi) — c Rajasthan
DHANK — m Madhya Pradesh
DHANKA — m Mysore
DHUNA — i Madhya Pradesh
DHAUNS — m Himachal Pradesh
DHOL — m Madhya Pradesh/Uttar Pradesh/Gujarat/Himachal Pradesh/Maharashtra Assam/Manipur/Gujarat/Mysore
DHOLAK — m Rajasthan/Madhya Pradesh/Himachal Pradesh/Gujarat/Bihar/Madras/Andhra/Tripura
DHOLKI — m Maharashtra /Uttar Pradesh
DHONSA — m Rajasthan
DHONU — m Mysore
DHUDHKI — m Orissa
DHUMSA — m Orissa
DHUNDHUNAWA—i Uttar Pradesh
DHUNGKAR — a Laddakh
DIGARI — m Bihar
DO BANDI BANSI — a Orissa
DOBARU — a Gujarat
DOGALA — m Gujarat
DOLLUM — m Andhra
DOLU — m Mysore
DOTARA — c Rajasthan/Gujarat/Maharashtra/West Bengal/Assam
DUCHAKO — c Rajasthan
DUDI — m Mysore
DUFF — m Rajasthan/Uttar Pradesh/Gujarat/Maharashtra/Himachal Pradesh
DUGDUGI — m Gujarat
DULANGA Andhra
DUMAN KUTTA — a Andhra
DUMM — m Bihar
DUMRI Madhya Pradesh
DUNDUBHI — m Gujarat
DUNGAR — m Uttar Pradesh

EDAKKA — m Kerala
EKANDA — c Mysore
EKAND VINA — c Madras
EK-BANDI BANSI — a Orissa
EKKALAM South India
EKTARA or GOPIJANTRA — c All over India
EKTARI — c Maharashtra
EKTARO — c Gujarat
ELATHALAM (KUZHI THALAM) — i Kerala

GAEGUNGHI — a Bihar
GAGANA — i Assam
GAGGARA — i Mysore
GAJJALI Madras/Kerala
GANAPPARAI — m Kerala
GANGHLI (Kingari) — c Gujarat
GANJIRA — m Kerala
GARHA or NUT — i Jammu & Kashmir
GAWGUBI —c Bihar
GEDI — i Madhya Pradesh
GEJJAI or GEJJAM — i South India
GHALAR — i Panjab
GHANT — i Orissa
GHANTA — i Gujarat
GHANTI — i All over India
GHANTO — i Orissa
GHARIAN — i Jammu & Kashmir
GHARIYAL — i Rajasthan
GHAT — i Gujarat
GHATA — m Kashmir
GHATAM — i Madras
GHATA VADYAM — i Kerala
GHERA — i Madhya Pradesh/Rajasthan
GHORALIO — i Rajasthan
GHUGHRA — i Rajasthan
GHUMAT — m Maharashtra/Goa

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GHUMERA — m Orissa
GHUNGHROO — i All over India
GILABADA Andhra
GINI — i Orissa
GOGIA BANA — c Madhya Pradesh
GOG-OD-RAJAN — m Andhra
GOICHEI — a Manipur
GOJJOO Himachal Pradesh
GOMUKH BHUNGAL — a Uttar Pradesh
GOPI CHAND — i Assam/West Bengal
GOSE Manipur (Kuki)
GOSUMKON Manipur (Kuki)
GOZEM — a NEFA (Khasi)
GUBGUBI or KHAMAK — c West Bengal
GUDUGUDUPPAI Kerala
GUGUCHU (TORO TORO) Bihar (Oraon)
GUJRATAN SARANGI — c Gujarat/Rajasthan
GUJRI — c Gujarat
GULGULI — i Madhya Pradesh
GUMELA — m Andhra/Madhya Pradesh
GUMGUMA — c Bihar
GUMMATTI — m Andhra
GUMOT — m Maharashtra
GUMTE PAAG — m Mysore
GUNDALAM — m Madras

HALGI — m Gujarat/Maharashtra
HATH GHANTI — i Orissa
HOLAK — m Himachal Pradesh
HORNI Bihar
HURUK — m Uttar Pradesh

IDAISURUNGU PARAI — m Madras

JAGANTA — i Andhra
JAGATE — i Mysore
JAKKI — m Madras
JALRA — i Madras
JAMADIKKI Andhra/Mysore
JAMAKU — m Andhra
JANG Mysore/Jammu & Kashmir
JANTAR — c Gujarat/Madhya Pradesh/Rajasthan
JARAR — i Madhya Pradesh
JAYAGHANTA — i
JHALAR — i Gujarat
JHANJ — i Gujarat/Madhya Pradesh/Maharashtra/Uttar Pradesh/Orissa
JHENLHI Manipur (Kuki)
JHUMERA — i Orissa
JOGIA BANA — c Orissa
JODKOM — m Andhra
JOGI KENDRA — c Orissa

KA CHAP CHAP — i Assam
KA DUITARA — c)
KA KSING — m)
KA KYNSHAW)
KA MARYNGOD — c)
KA MIENG)
KA PADIAH — m) Nagaland
KA NAKARA — m) (Khasis)
KA SHARATI — a)
KA TANGMURI — a)
KATASA — m)
KA SING DING)
PONG — m)
KADA — i Gujarat
KADA — m Mysore
KAHALAYA — c Uttar Pradesh
KAHLI — a Himachal Pradesh
KAHLO — c Gujarat
KAICHILAMBU — i South India
KAIL Jammu & Kashmir
KAIPATTA Mysore
KAKAD SINGHI — a Gujarat
KAKIDI — c Orissa
KAL Himachal Pradesh
KALASI — m Laccadives
KALIA — a Assam
KALNAGASWARAM — a South India
KAMAICHA — c Rajasthan
KAMAT — m Rajasthan
KAMSALE — i Mysore
KANAK TAMMATTE — m Mysore
KANAK TAPPATTAI — m Madras
KANGHING — a Laddakh
KANI — a Gujarat
KANI — m Mysore
KANJIRA — m Madras
KANSALA — i Orissa
KANSALE — i Mysore
KANSA MILI — i Madhya Pradesh
KANSIA JODI — i Gujarat
KAN-VIDU-THAMBU — m Kerala
KAORI Himachal Pradesh
KARADI DIMM — m Mysore
KARADI KANI Mysore
KARADIKAI — m Kerala
KARADI VADYAM — m Mysore
KARGES — i Gujarat
KARNA — a Rajasthan/Uttar Pradesh
KARNAL — a Himachal Pradesh
KARNAT — a Gujarat
KARTAL — i Gujarat/West Bengal/Rajasthan/Madhya Pradesh
KASAT — i Madhya Pradesh
KASHI — i West Bengal
KATTHI — i Orissa
KATHO — i Panjab
KATHTAL — i Bihar
KATORA — i Uttar Pradesh
KENDRA — c Bihar
KHAM — m Tripura
KHANGARI or VAIRAGI Uttar Pradesh
KHANJARI — m All over India
KHANJARU — m Orissa
KHARETO — a Gujarat
KHARTAL — i Uttar Pradesh
KHETSANG Manipur
KHINDRI — c Himachal Pradesh
KHIRKHIRI or KHIRKI — i Madhya Pradesh
KHOL — m Assam/West Bengal/Orissa
KHUNG — a Manipur
KHUNT MANDAR — m Madhya Pradesh
KHUTUR or TAPRI — i Madhya Pradesh
KINDING SA — m
KINERI — c Andhra
KING — c Panjab/Kashmir
KINGARI — c Gujarat/Madhya Pradesh
KINIKITTI VADYAM or KRIKITTI — m Madras
KINGRI — c Andhra/Himachal Pradesh
KINNARI — c Madhya Pradesh/Andhra
KINNARI KARNAL — c Himachal Pradesh
KINNERA — c Andhra
KIRIDI — m Andhra
KITUPITI Kerala
KODANGI — m Madras
KOHUK — a Madhya Pradesh
KOKA — c Maharashtra
KOKA KINNARI — c Mysore
KOKKARA Kerala
KOLATTAM KARRA — i Andhra
KOMBU — a Kerala
KONA BURI or VALAIVU BURI — a South India
KONA KOMBHU — a South India
KORTAL Bihar
KORTAR Manipur (Tangkhul)
KOTHUMANI — i Madras
KUDAMULA — m Kerala
KUDAMUZAHor PANCHAMUKHA VADYAM — m Kerala
KUDUKUDUPPAI — m South India

KULLUTEN RAJAN — c Andhra
KULU — a NEFA

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KUNDALAM — m Madras
KUNDI — m Gujarat/Rajasthan
KUNDUR — m Madhya Pradesh
KURNA — c. Uttar Pradesh
KURUMKULAL — a Kerala
KURUMKUZHAL — a Kerala
KUZHALU — a Mysore
KUZITHALAM — i Madras

LADDISHAH — i Jammu & Kashmir
LHA — c Manipur
LIPUL — i Bihar
LOGO ZOO Himachal Pradesh

MADAL — m Gujarat/West Bengal/Madhya Pradesh/Orissa/Bihar/Rajasthan
MADDALAM — m Kerala
MADDALAM SUDDA — m Madras
MADDALI Mysore
MAHUVAR or MORLI — a Gujarat
MAJHI KENDRA — c Orissa
MAJUI Manipur (Tangkhul)
MAKHI Manipur
MAN — i Gujarat
MANDALA — m Madhya Pradesh
MANDAR — m Madhya Pradesh/Bihar
MANDAR BAHAR — c West Bengal
MANDARI — m Madhya Pradesh
MANDIRA — m WestBengal/Orissa
MANJAI — m Goa
MANJIRA — i Uttar Pradesh/Gujarat/Rajasthan
MASHAK — a Rajasthan/Uttar Pradesh
MASKATOOTI — a South India
MATI MANDAR — m Madhya Pradesh
MATKI — i Gujarat/Rajasthan
MATTIAN Jammu & Kashmir
MIZHAVU — m Kerala
MOHURI — a Orissa/Madhya Pradesh
MONTHAI — m Kerala
MORCHANG — i Gujarat/Rajasthan
MORI — a Mysore
MOSHAK — a Uttar Pradesh
MRADANG — m Madhya Pradesh/Maharashtra
MRIDUNG — m Bihar
MUGHA VINA — a Kerala
MURASU or VETRI MURASU — m South India
MURU CHENDA — m Kerala
MURLA — a Rajasthan
MURLI — a Bihar/Madhya Pradesh

NAAL — m Maharashtra/Gujarat
NAFERI — a North India
NAGADA — m Madhya Pradesh
NAGARA — m Bihar (Oraon) Rajasthan/Himachal Pradesh/Jammu & Kashmir
NAGARA NISHAN — m Rajasthan
NAGARI — m Mysore
NAGARU — m Gujarat
NAGASWARAM — a South India
NAGERA — m Assam
NAGERI — m Uttar Pradesh
NAGFANI — a Rajasthan/Gujarat
NAGOJI Jammu & Kashmir
NAGULAJODU — m Andhra
NAKKARA — c Uttar Pradesh/Jammu & Kashmir
NALIKAI Kerala
NANTHUNI — c Kerala
NARA-HILO — a Gujarat
NARH — a Rajasthan
NAR HUNKARNIO — m Rajasthan
NARSINGA — a Madhya Pradesh/Himachal Pradesh/Bihar/Jammu & Kashmir
NAUBAT — m Gujarat
NAZIRA Jammu & Kashmir
NEDUNKUZHAL — a South India
NISALAM — m Kerala
NOLU — a Gujarat
NOLUM — a Gujarat
NOONE GUDDALAVANI BURRA — c Andhra

OHRE Manipur (Mao)
ONAVILLU — i Kerala
OTTU — a Madras

PABUJI KE MATE — m Rajasthan
PADAKKAM Kerala
PAKAM Kerala
PAMBA — m Andhra
PAMBAI — m Madras
PAMPU NAGASWARAM — a Kerala
PANIR — a Andhra
PARA — m Andhra
PARAI — m Kerala
PARRANG — m Madhya Pradesh
PATPATIA — i Gujarat
PAWAJ — c Maharashtra
PAWARI — a Gujarat
PAWO — a Gujarat
PELI — a Rajasthan
PENA — c Manipur/Assam
PENDRE — a Bihar
PENJANI — i Uttar Pradesh
PEPA — a Assam
PEPRE — a Madhya Pradesh
PERAI, SURYA PERAI & CHANDRA PERAI — m Madras
PERAI UDAL — m Madras
PERIKAI — m Kerala
PEYTTARAI — a South India
PHELPHIT Manipur
PIHO or PISVO — a Gujarat
PIPANI — a Maharashtra
PIPHI — a Bihar
PIPI — a Rajasthan/Gujarat
PIRAI KOMBU — a Kerala
PULLAM KUZHAL — a Kerala
PULLAVAN KUDAM — m Kerala
PULLAVAN VEENA — c Kerala
PUNG — m Manipur
PUNGI — a Uttar Pradesh/Rajasthan/Madhya Pradesh/Gujarat

RA Manipur
RABAB — c Jammu & Kashmir
RABAN — c Himachal Pradesh
RAIGIDGIDI — i Rajasthan
RAJNENGI BANA — c Madhya Pradesh
RAMDOLU — m Andhra
RAMJHOL — i Rajasthan
RAMJULA — m Andhra
RAMSAGAR — c Gujarat/Rajasthan
RANA HALGI — m Maharashtra
RANA SHING Maharashtra
RANA SINGHA — a Himachal Pradesh
RAUTI — m Uttar Pradesh
RAVAN HATHA — c Rajasthan
RAWAZ — c Rajasthan/Gujarat
ROLI — a Gujarat
ROLMO — i Laddakh
RONJA GONTAM — i Andhra
ROTCHEM — a Assam/West Bengal
ROUNZA — m Andhra
RUGABRIA — a Andhra
RUNJ — m Bihar (Oraons)

SADEKA or TARSA-RAJAN — i Andhra
SAITAR — c Jammu & Kashmir
SAKWA Bihar
SALANGAI South India

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SAMANGALAM — i Andhra
SAMEL — m Goa
SANAI — a Maharashtra/Rajasthan
SANANTA — c Manipur
SANGAD or DHAKO — m Gujarat
SANGU — a Madras
SANKHU — a Kerala/Madras
SANNADOL — m Jammu & Kashmir
SANTAR — c Gujarat
SAPNI — i Panjab
SARAN — c Jammu & Kashmir
SARANGA — c Jammu & Kashmir
SARANGI — c Gujarat/Himachal Pradesh/Madhya Pradesh
SARINDA — c Assam/Manipur/Tripura
SARPA Bihar
SARUMARDAL — i Andhra
SATARA — a Rajasthan

SAZ-E-KASHMIR — c Jammu & Kashmir
SEGOI — i Bihar
SEHNAI — a Himachal Pradesh
SELKI — Manipur (Kuki)
SEMPUNG Manipur
SENGKHENG — i Manipur
SENMU — i Manipur
SHAHNAI — a All over North India
SHANKH — a All over India
SHARNAI — a Gujarat
SHING — a Gujarat
SHREEMANDAL — i Rajasthan
SHRINGA — c Uttar Pradesh
SHUMUL — a Tripura
SIKI Bihar
SILAMBU — i Madras
SINGI — a Rajasthan
SINDHI SARANGI — c Rajasthan
SINGHA — a Orissa/Madhya Pradesh/Rajasthan/Bihar
SIPHU Manipur (Tangkhul)
SIPHUNG — a Assam
SIRKI — i Manipur
SODU BURRA — c Andhra
SOENKHO RINGS — c Bihar
SOKEI Manipur (Mao)
SUNDARI — a Maharashtra/Gujarat
SUP — m Mysore
SUR — a Gujarat
SURMADAL — m Orissa
SURINDA — c Rajasthan
SURNAI — a Jammu & Kashmir
SURTUNTINA — c Maharashtra

TABLA — m Gujarat
TADIGE or DEVADI — a Gujarat/Maharashtra
TAL — i Maharashtra
TALAM — i Madras/Kerala
TALALU — i Andhra
TALI — i Himachal Pradesh
TALLA Manipur (Tangkhul)
TAMAK — m Bihar (Santal)
TAMBATTAM — m South India
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THAKUNICHAM Kerala
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THAMUKU — c
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THAVIL — m Kerala
THIMILA — m Kerala
THISKI — i Madhya Pradesh
THOOTHI — a Andhra
THUDUMAI — m Kerala
THUKKARI — c Assam
THUNCHEN — a Laddakh
THUTI — m Kerala
TIKARA — m Orissa
TIKOR — i Rajasthan
TIMBA Maharashtra
TIMIRI NAGASWARAM — a South India
TIMKI — m Madhya Pradesh
TINGRI — m Gujarat
TINGTEILA Manipur (Tangkhul)
TIPPANI — a Gujarat
TIRAM Bihar
TIRIO — a Bihar (Oraons/Santal)
TIRUCHINNAM
TITTI — m Mysore
TOKARI — c West Bengal/Assam
TOKKA — i Assam
TONDA RAMMA — i Andhra
TONKYA — c Madhya Pradesh
TOTA — a Gujarat
TOTO — a Rajasthan
TRANSA — m Gujarat
TRIYO Bihar

TUDUMU — m Andhra
TUILA — c Orissa
TUKARI South India
TUMBA — c Uttar Pradesh/Panjab

TUMBAK NARI — m Jammu & Kashmir
TUMDAK — m Bihar (Santal)
TUNTINA — c Kerala
TUNTUNE — c Maharashtra
TUR — m Gujarat
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TURI (Bheri) — a Uttar Pradesh/Himachal Pradesh/Gujarat
TUTI — a Jammu & Kashmir
TUTARI — c Uttar Pradesh

UDAL — m Madras
UDUKKAI — m Madras
UDUKKU — m Kerala
UPANKAM South India
URUMARI — m Mysore
URUMI — c South India
URUTTUCHENDA — m Kerala

VANSLI or VAHALI — a Gujarat
VAR TAMUKKU — m Madras
VEENA — c Maharashtra
VEEKAN CHENDA — m Kerala
VEERANAM — m Andhra
VELANPARA Kerala
VELLATHAKKIL — m Kerala
VENO or VANSO — a Gujarat
VILLADI VADYAM — c Kerala/Madras
VILLU orVILLUKOTTU — c Kerala
VIRALERU Kerala

YAZH South India

ZOLATA Maharashtra

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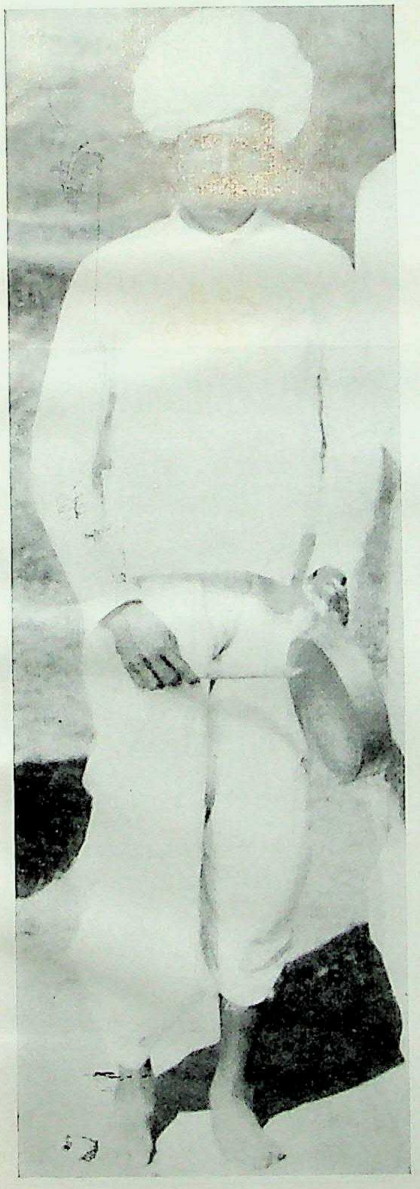

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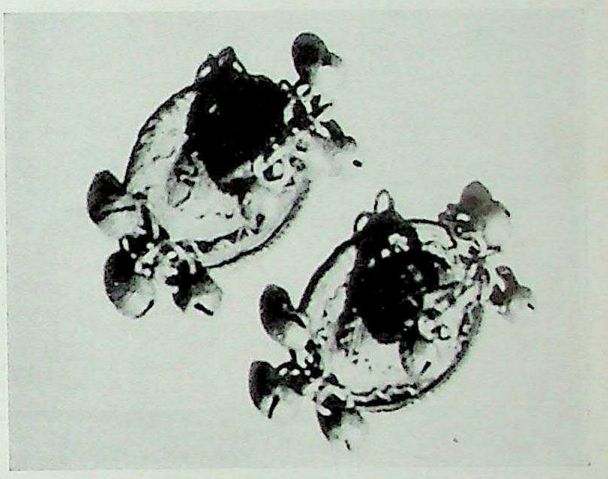

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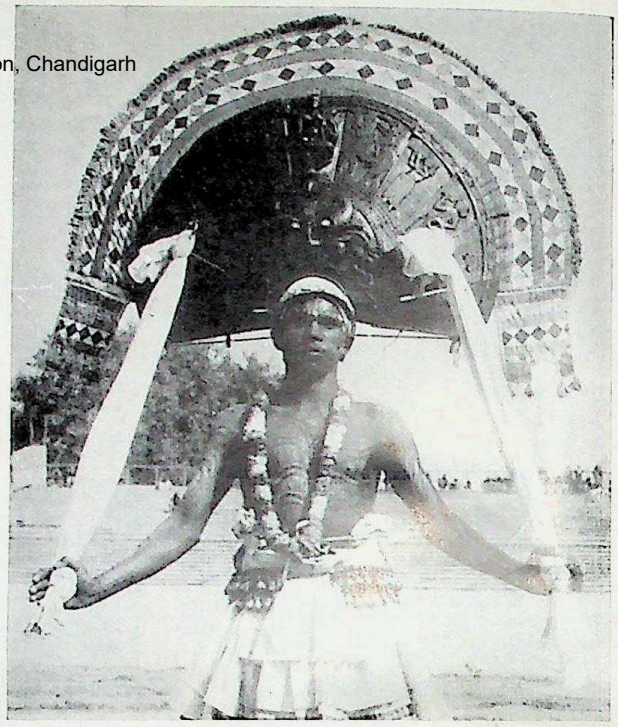

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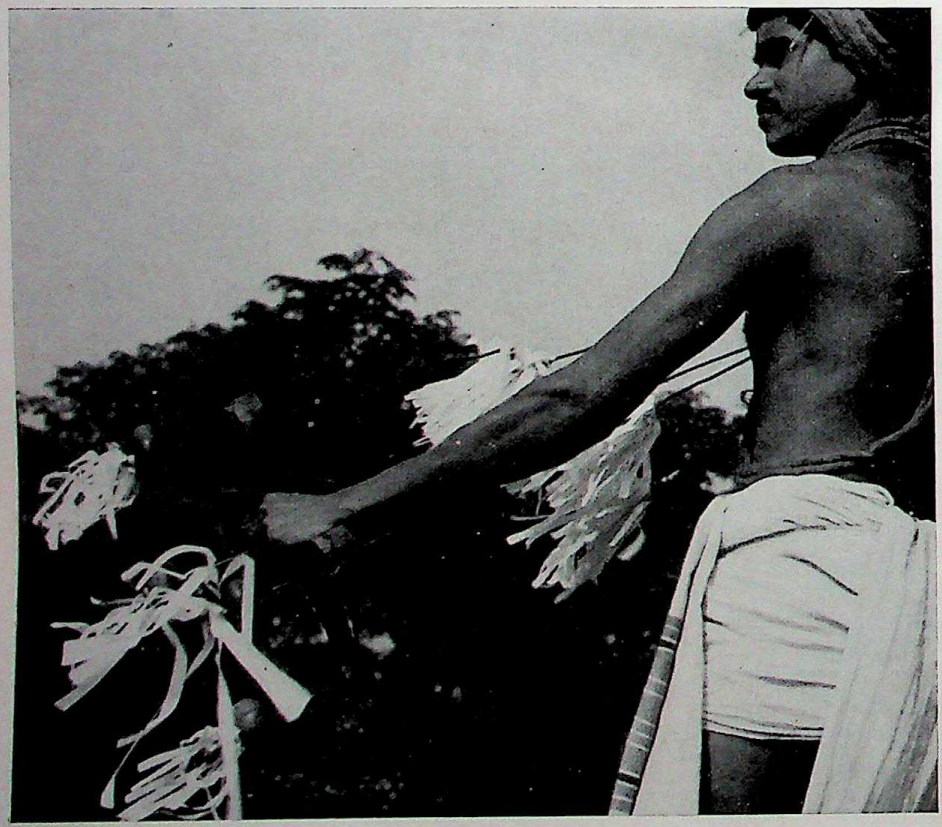

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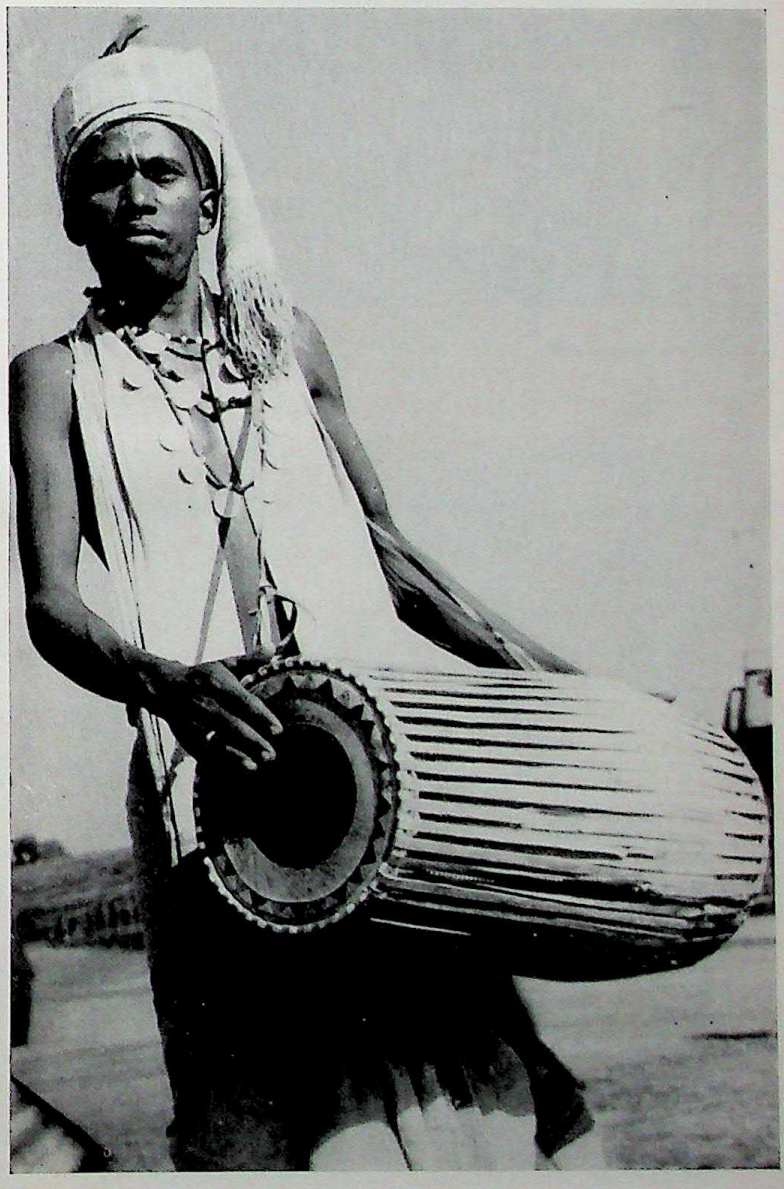

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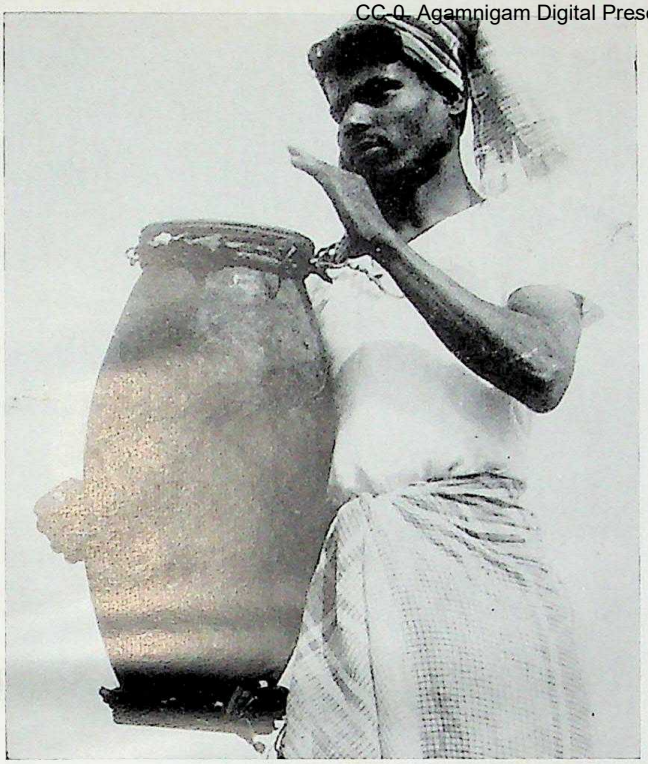

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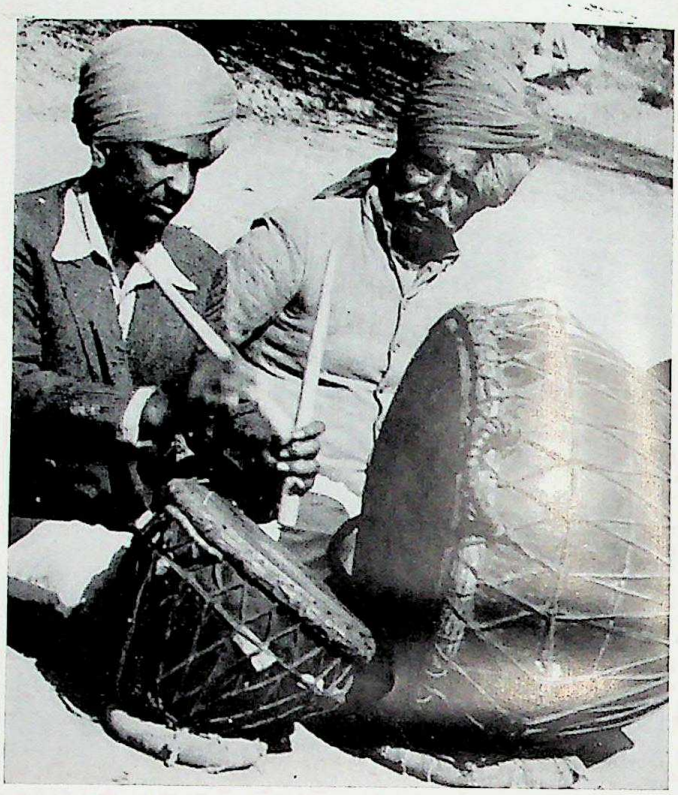

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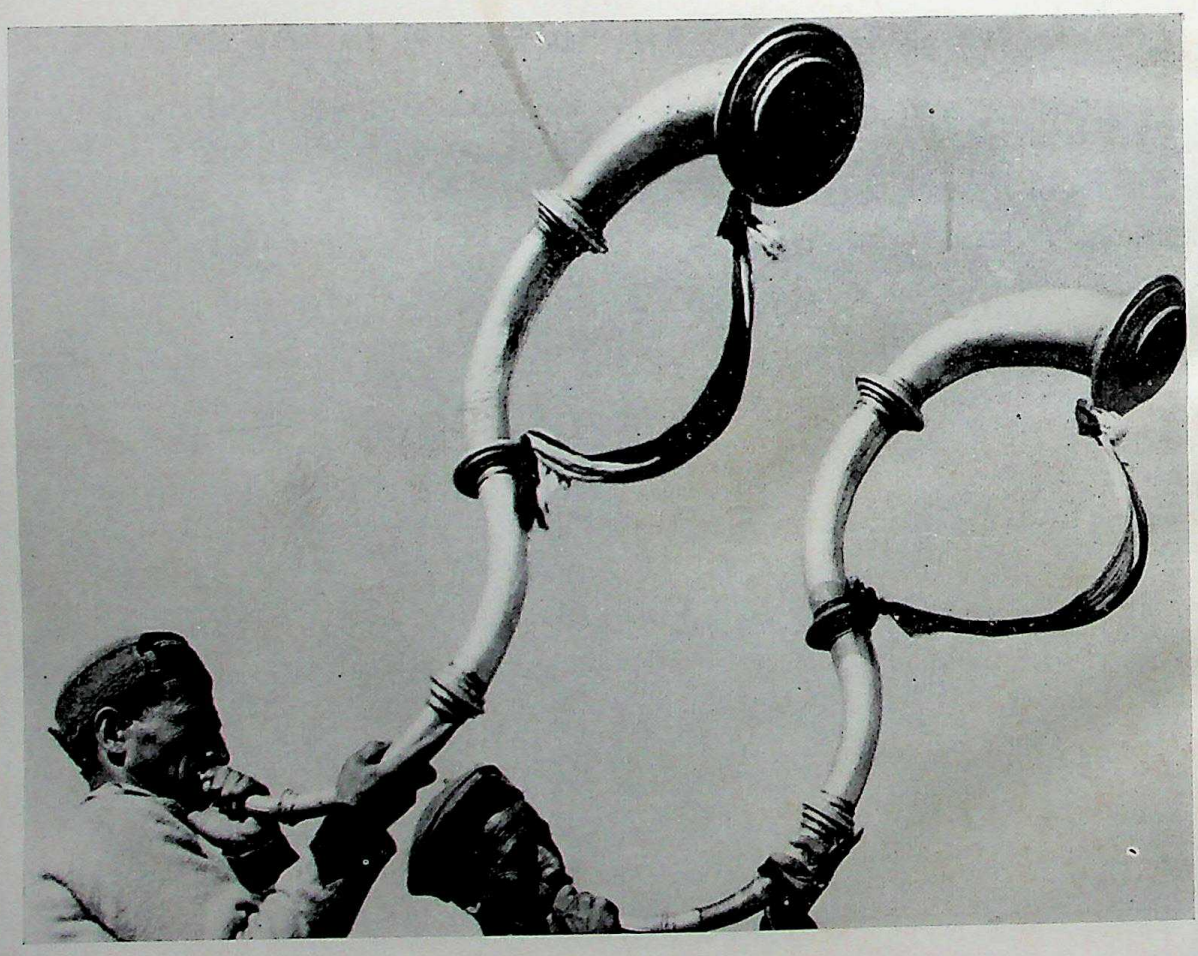

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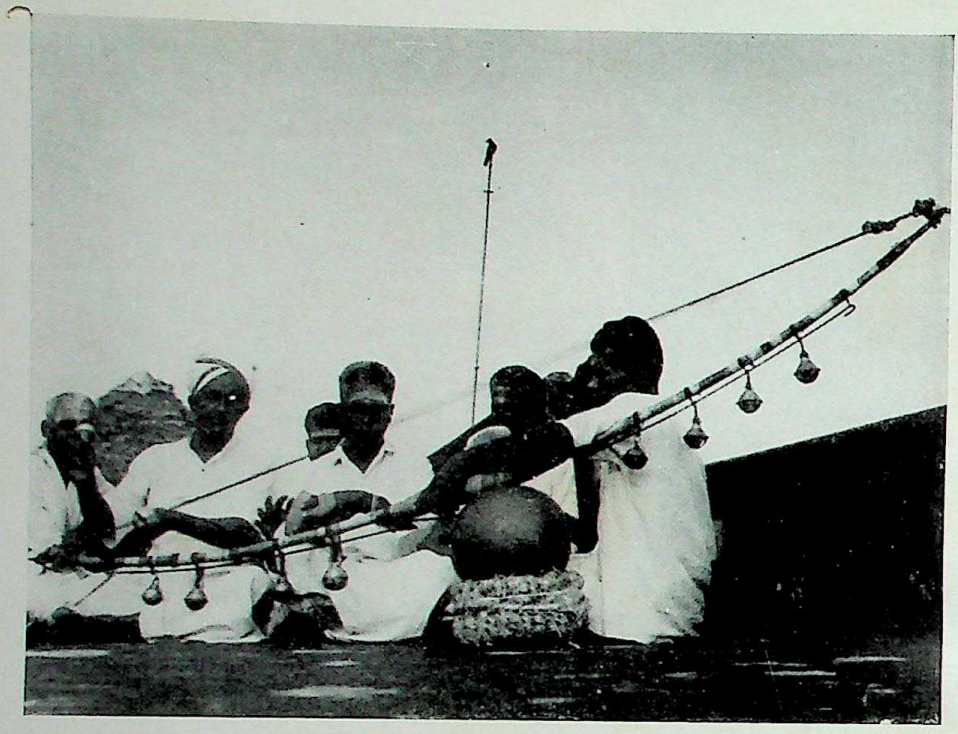

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